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John C. Freund

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PLAN GREAT SERIES OF FREE CONCERTS

**Orchestral Music for New York
Public to Be Given on
Comprehensive Scale**

A series of sixty-one symphonic concerts to be given free to the people of the city of New York, with orchestras of fifty and twenty-five pieces and with eminent soloists, has been arranged to be given this Winter under the direction of the department of music of the Normal College. To defray the expenses of the undertaking the *New York World* has contributed the sum of \$10,000. The *World* announces that Mme. Schumann-Heink has signified her willingness to become the soloist at the first of the concerts on December 31. Professor Henry T. Fleck, head of the music department of the Normal College, is now at work perfecting the plans for the entire series.

Mme. Frances Alda, the operatic and concert soprano, has also agreed to be one of the soloists.

According to the *World's* statement of the plans, the concerts will be for the benefit primarily of the music-hungry public which cannot afford to pay the prices asked at the Metropolitan Opera or Carnegie Hall. In order that all of the money may be expended directly on the music to bring it up to the highest possible standard, the auditoriums used will be those of the Normal College, City College and high schools, for which no charge will be made.

No charge whatever will be made for admission to the concerts. Some tickets will be placed in the hands of students of the public colleges and high schools, but most of the seats will belong to the music-loving public, first come, first served.

Professor Fleck is quoted on the enterprise in part as follows:

"According to plans already perfected, nine concerts with an orchestra of fifty pieces will be given on successive Sundays, beginning December 31, in the auditoriums of the Normal College, City College and in several high schools in Brooklyn.

"The orchestras will be conducted by Professor Cornelius Rübner of Columbia University, Professor Samuel A. Baldwin of the City College; Leo Schulz, the eminent cellist of the Philharmonic Society, Frank Damrosch, head of the Institute of Musical Art, and by myself. Eminent soloists will also appear and probably an operatic quartet.

"In addition, a series of fifty-one concerts will be given with an orchestra of twenty-five pieces and soloists in the various high schools throughout the greater city. They will begin January 15 and will be continued for at least four weeks. These smaller concerts will be given both afternoons and evenings. The afternoon concerts will be especially for educational purposes and chiefly for the benefit of high school and college students, although the parents and friends of the students will be welcome to attend them. The evening concerts will be for the general public.

"The motive of those who are working for free public music of the highest character is not solely one from a musical point of view, but it is also to promote civic pride and patriotic co-operation on the part of all our citizens for a better comprehension and more general enjoyment of the great advantages which the city of New York offers its citizens.

"New York attracts the best musical talent of the world, but the great artists and orchestral interpretations are to be heard only at the opera and at concerts which for many reasons are beyond the reach of most of our citizens. The city offers the people, rich and poor, public libraries where they may freely consult the whole record of printed literature.

"Our citizens have free opportunities to read the works of Shakespeare and Milton, and to view the paintings of Rem-



GIOVANNI ZENATELLO AND MARIA GAY

**Italian Tenor and His Gifted Wife in Their Artistic Portrayals of the Roles
of "Samson" and "Dalila," in Which They Appeared at the Boston Opera
House Opening Last Week**

brandt and other great artists, but no similar opportunity is afforded to hear the works of Beethoven and Wagner and Liszt.

"If the city will next year follow the example set by the *World*, it will be my aim to establish an orchestra which shall be virtually owned by the citizens of New York, through their city government, and to maintain it on a par with the great European orchestras."

Opera Comique at Century Theater Season After Next

There seems to be no doubt that the Century Theater, New York, formerly the New Theater, is to be returned to one of its original uses, the giving of opera comique. This will probably not be next season, but the season after that. Works by such composers as Milloecker, Offenbach, Planquette and the American, Victor Herbert, will be

sung in English. "The plan is as yet tentative," said Otto Kahn, chairman of the board of directors of the Metropolitan Opera House, this week, "but we have every hope of carrying it out."

Philharmonic's Present Organization to Continue

Rumors to the effect that the old Philharmonic Society is to resume the management of the organization at the expiration of the present guarantee arrangements have been denied by persons whose opinions carry weight. The great labor involved in the increased number of concerts, the success of the present régime and the conditions imposed by the Pulitzer bequest, whereby 1,000 new members must be obtained by the society, make it improbable that the old organization will resume the society's management.

ORCHESTRA PUBLICLY CONDEMNS A CRITIC

**Cincinnati Musicians Make Protest
Against Attitude of "Enquirer's"
Music Reviewer**

[By Telegraph to MUSICAL AMERICA.]

CINCINNATI, O., Dec. 5.—Musicians and musical persons in Cincinnati are stirred over a warm controversy raging between the members of the Cincinnati Orchestra, of which Leopold Stokowski is director, and J. H. Thumann, music critic of the Cincinnati *Enquirer*. The trouble, which has been threatening for several weeks, came to a head this morning when the *Times-Star* published a protest, signed by seventy-nine members of the orchestra.

This protest sets forth that the *Enquirer* critic has shown a persistent prejudice against Conductor Stokowski and his musicians in the reviews of the orchestra concerts and comments on orchestra affairs.

Musicians Endorse Stokowski

It is held that Mr. Thumann has continuously striven to belittle and overthrow the work which they have erected with much care. Reference is made to the endorsements of Mr. Stokowski given by musicians who have played under the greatest orchestral conductors in the world and who believe that he ranks among these.

The protest goes on to say that the persecution of the late Gustav Mahler by a New York critic was similar in character to that conducted against Mr. Stokowski and points out that the orchestral performances of Van der Stucken, director of the Cincinnati May Festival, have always received criticism at the hands of Mr. Thumann. It is stated that Stokowski is eminently more fitted to receive approval from the press than is Mr. Thumann.

Mr. Thumann, besides being critic of the *Enquirer*, is also in the management of the biennial festival of which Mr. Van der Stucken is conductor.

"Damned with Faint Praise"

It is maintained furthermore that the *Enquirer* has, in face of public approval of the orchestra's work, "damned with faint praise" and has persistently derided the efforts of the organization.

Mention is made of the pleasure felt by the orchestra's men in playing under Mr. Stokowski's baton and the desire is expressed to show the editors of the *Enquirer* their error in failing to award to the director his just honors as accorded to him by the critics of other local papers and papers outside of Cincinnati. F. E. E.

Cincinnati's May Festival Program

The twentieth biennial Cincinnati May Festival will be held in Music Hall of that city during the week beginning Tuesday, May 7, 1912. Six concerts will be given, four evening and two matinee concerts, the dates for the evening concerts being May 7, 8, 10 and 11, the matinees May 9 and 11. The principal choral works will be the following: "Elijah," Mendelssohn, which will open the festival; "The Beatitudes," César Franck, for the second night; "Vita Nuova," Wolf-Ferrari, and Benoit's children's cantata "Into the World" on the third night, and on the closing night the Berlioz "Requiem" and scenes from Wagner's "Meistersinger." Frank Van der Stucken will again be the musical director of the festival, with Frederick A. Stock as associate conductor. The Theodore Thomas Orchestra has been engaged for the entire festival. The principal soloists have already been engaged as follows: Mme. Johanna Gadski and Corinne Rider-Kelsey, sopranos; Mme. Schumann-Heink and Christine Miller, contraltos; Alessandro Bonci, Riccardo Martin and Ellison Van Hoose, tenors; Clarence Whitehill, baritone. The famous festival chorus has been maintained at its usual strength of 350 voices and is under the personal rehearsal of Mr. Van der Stucken.

PIANO RECITALS NOT FALLING INTO DISREPUTE, SAYS BAUER

But They Suffer from the Increased Number of Counter-Attractions—How Composers Have Turned from the Piano to the Orchestra—He Believes the Day of the Common Chord as the Beginning and End of All Things in Music Has Passed

ALL MORNING had Harold Bauer been industriously rehearsing the Schumann Concerto. All through one of the Brahms Concertos had he journeyed at the Philharmonic concert on the previous afternoon, after having also performed that same noteworthy excursion with the same orchestra the evening before. Yet these divers ordeals seemed not to have disturbed Mr. Bauer's scholarly calmness and complacency in the least. He reclined in a red leather armchair, puffed nonchalantly at a cigarette and for a considerable space tendered a representative of MUSICAL AMERICA sundry aspects of his views on piano music, piano recitals and pianos themselves.

There is something oracular in the way Mr. Bauer delivers himself of ideas on artistic problems. One might almost imagine that he had long anticipated the queries in the mind of his interrogator, for his replies are fully framed and ready for delivery as soon as demanded. And they are imbued with an element of finality and profound conviction which denotes the born thinker. Mr. Bauer, in other words, invariably hits the nail on the head at the very first stroke. He knows his own mind—which is not a thing that can be said of every musician.

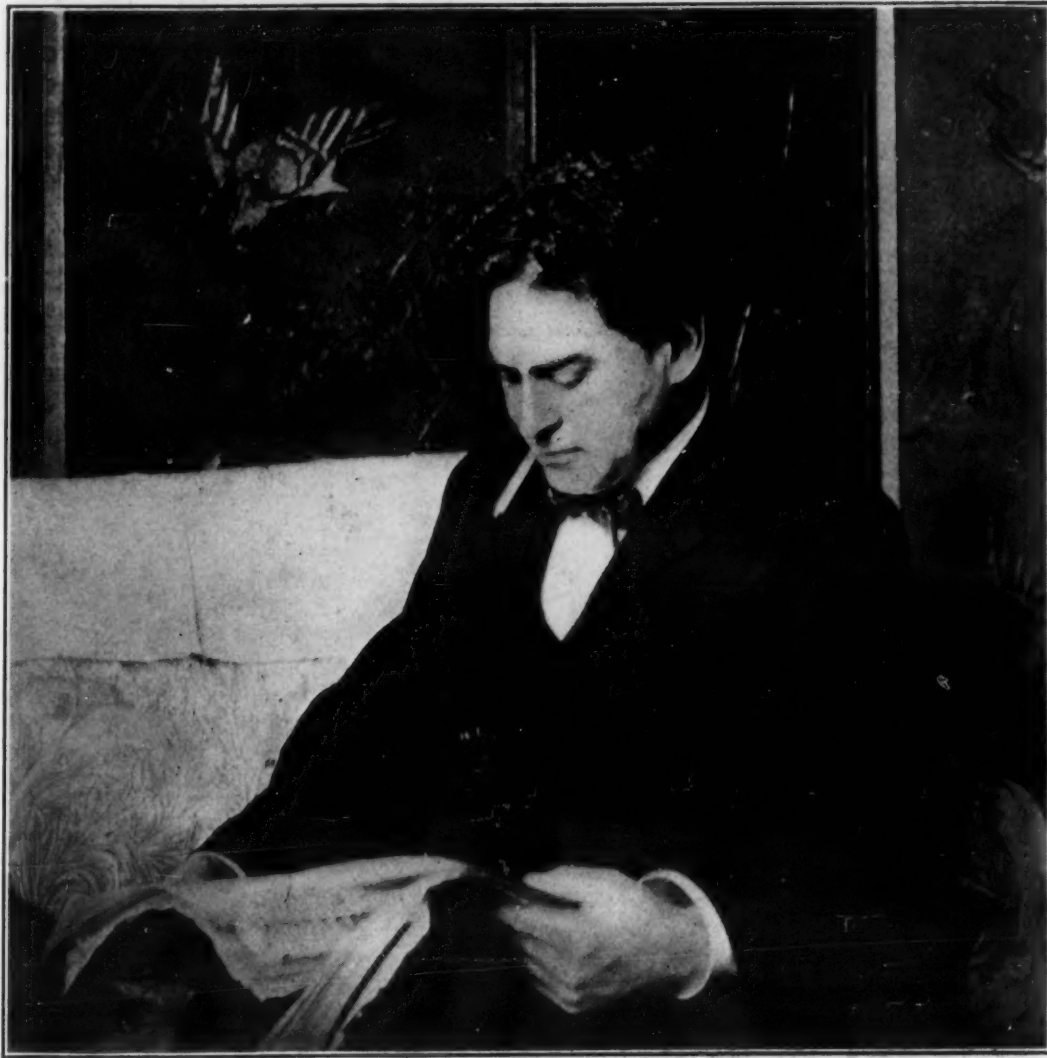
And what of the relative merits of the two concertos on which he had spent the past three days? Did Mr. Bauer prefer the poetic and popular Schumann or the Brahms, which had caused some to rave ecstatically and others to rail excitedly?

Well, Mr. Bauer loved the Schumann with a deep and abiding love. "In some respects I think I may say of it that it is the most perfect example of piano concerto in existence," he said. "Then again in other respects I prefer the Brahms. How explain my affection for this? I do not know. One cannot in a few words explain the precise nature of the attraction of a noble art work. I revere this Brahms Concerto for the very reason that I revere what is artistically elevating. One cannot account for one's preferences without going into a maze of subtle detail. But while some are elevated in spirit by such a work many others are elevated in a different sense—namely from their seats and moved only by the wish to get away."

Ask nine pianists out of ten if there has been of late any perceptible advance in the domain of piano composition and the answer will be couched in an emphatic negative. To these Mr. Bauer forms a striking exception. "Since the days of Chopin and Liszt, the French composers have accomplished not a little in the literature of the pianoforte. Debussy has produced entirely new effects of color by his harmonic scheme, his exploitations in the realm of overtones. To make the most of these effects a greater sensitiveness of hearing and a greater development of touch is necessary than has ever been required for any piano music previous to this age. Take some of Chopin's figuration, for example. While a highly developed sense of touch and hearing will be of great aid in its performance it can still be done effectively without so pronounced a possession of these faculties as is absolutely essential to achieve satisfaction in the music of Debussy. But as for piano technique as such there has been no radical development required by these ultra-modern works. Between Liszt and to-day there has been nothing to compare with such technical innovations as took place between Chopin and Liszt and their predecessors."

"Of the music created to-day it is still unwise to prophesy. Its duration and its full value are matters which only the future can determine. But it is useless to preach a return to old conditions, for whatever becomes of contemporary compositions the innovations with which they are characterized will never be abandoned but will be duly absorbed to serve the needs of the future. Those who regard the common chord as the beginning and end of all things might as well resign themselves in this knowledge."

"No doubt the growth of the modern orchestra has stimulated composers to turn their attention more and more to it; has caused them to see less and less scope for



Harold Bauer—Pianist and Thinker

their utterances through such a medium as the piano. But I have no fear that a proportionate continuation of orchestral development will mean the eventual extinction of piano composition. There may be today less disposition to write for the instrument than formerly. There may be even less in time to come, but there will always be enough composers to devote themselves to it, whatever befall.

"And is there a likelihood of the instrument itself undergoing transformation? In some respects it is doing so even now in America. Hitherto the object of American manufacturers has been to turn out instruments in which large and powerful tone should be the desired end. This has been done for the benefit of the amateur who imagined that by playing upon such an instrument he could produce a tone similar to those of the great artists. Delicacy has been sacrificed to power to such an extent that the piano loses all responsiveness to subtle effects. Now since the highest artistic ideal is individuality of expression, the deplorable condition of this practice is apparent on the very face of things. The poor amateur has imagined that he had at last discovered the piano that would enable him to become the peer of Paderewski in the matter of beautiful tone. The truth of it all is that he has only obtained a thing from which Paderewski, with all his art, could not produce a better tone than the deluded amateur. Some persons seem unable to understand that even the finest Stradivarius violin will give forth only unpleasant sounds at the hands of an untrained player; or that one born with a fine voice must understand how to use it correctly in order to make it yield the full measure of its beauty."

"But though the manufacture of such pianos has not ceased, the practice seems to have reached its extreme limit and I expect that matters will now move in the opposite direction instead of advancing further in this undesirable course. Undoubtedly in the matter of finish of detail, certain American pianos are superior to those of any other country. European makers are inclined to look with wonder upon the care expended on perfecting details which have no actual influence on the tone or durability of the instrument. But why do American manufacturers resort to these extremes? Merely because if one neglected them some rival would lay stress on the points of superiority of his wares and the public, desirous of having what is reputed to be flawless in every respect will neglect the products of the former. So the interest which lies in the finish of an American piano is often quite distinct from its purely musical aspects."

It is not long since a pianist of distinction declared his belief that the piano recital was gradually falling into disrepute. Mr. Bauer is not altogether inclined to regard the matter in that light.

"Picture a piano recital given in a little mining town," he said, "where there existed no other forms of diversion. One can

imagine that there will be a large audience. Not all the members of that audience, however, will have gone for the purely artistic purpose of enjoying piano music. Many will regard it as good entertainment to see the pianist perform. Others will come expecting to be bored, but preferring the boredom of the recital to the boredom of doing nothing at all. Imagine a circus performance and a piano recital in that same town a few days later. This time the audience at the recital will be immeasurably smaller and those who do go to it are, we may feel assured, persons who regard piano music from the standpoint of deep artistic enjoyment. Well, now apply the analogy to a city like New York. Today those who seek entertainment find it in many forms. They can gratify their artistic taste at the theater, at the opera, at symphony and chamber concerts, at song recitals, violin recitals and piano recitals. In former days there was no such a diversity of musical attractions and it was consequently possible for one artist to focus just so much more attention on himself. Nowadays people have a wider range of choice. Those who prefer the violin can go to violin recitals and for those who love the voice best there are song recitals. But there will always be plenty who hold the piano in sufficient esteem to warrant the continuance of this type of musical entertainment."

"Not long ago I played a recital in Columbus, O. I had an audience of 3,000 people. When I give my New York recital shortly I have not the slightest expectation of playing before an audience even remotely approximating that size. But does this prove that Columbus is more musical and better developed artistically than New York? It signifies merely that a city with fewer varieties of musical activity will patronize a single concert event more liberally than one better provided."

H. F. P.

NORDICA AND STRANSKY

Washington Audience Enthusiastic Over Prima Donna and Philharmonic

WASHINGTON, D. C., Dec. 4.—With Lillian Nordica as the soloist of the recent concert of the New York Philharmonic Society, given in the New National Theater, a treat was in store for all who attended. The house was practically sold out.

Under the direction of Josef Stransky, the new conductor, the society did good work. The Weber Overture, "Euryanthe," the symphonic poem, "Tasso," by Liszt, and the great No. 3 "Eroica" symphony, by Beethoven, were played in effective style.

Mme. Nordica, a great favorite in Washington, was heard to splendid advantage. Her voice is magnificent, her method her own. Her rendition of the "Erl King" of Schubert won great applause. Her other numbers were the *Isolde* narration from the first act of "Tristan," Debussy's "Mandolin," Rachmaninoff's "Frühling's Fluten" and Strang's "Damon."

W. H.

STAR SINGER AND A STAR AUDIENCE

Aristocrats of the Operatic World Smother Mme. Alda in Applause and Flowers

No recital singer in New York has the ability to attract so brilliant and distinguished an audience as Frances Alda, and when the young soprano made her annual appearance in Carnegie Hall last Tuesday afternoon the auditorium was a sight to behold. Many of the leading lights of the Metropolitan Opera Company—among them Caruso, Toscanini, Segura, Louise Homer and scores of others of social and artistic prominence—occupied the boxes and applauded the work of the diva with uncontrolled delight. And the floral tributes after every division of the program elicited "ahs" and "ohs" from almost everyone in the house.

Mme. Alda deserved all the applause and flowers that she got. Her limpid, crystalline voice was at its loveliest and she poured it out with lavishness. Her admirers further noted with no little pleasure that she uses it with more artistic discretion than formerly and that the tones have become more equalized throughout its compass. Experience in recital singing has imparted to Mme. Alda's delivery far more poise, authority and mature finish than marked it when she first entered the field.

Her program was commendably varied. Beginning with eighteenth century songs by Dalayrac, Monsigny, Philidor and Marie Antoinette, she subsequently gave Beethoven's "Ich Liebe Dich," Schumann's "Intermezzo" and "Stille Thränen," Brahms's "Botschaft," Debussy's "Il Pleure dans mon Coeur," some novelties by Gretchaninow and Chausson, Weingartner's "Thou Art a Child," Randegger's "My Heart," Spross's "Jean," La Forge's "Expectancy" and Saar's "Voyager." Master-songs do not abound in present day recital programs and Mme. Alda's was no exception to this rule, but there was still enough good material to satisfy. While her rendering of the early French songs was replete with deft charm she showed that she could touch a deeper note in the Beethoven, Schumann and Debussy. Wolf's "Auf dem Grünen Balkon," on the other hand, was invested with fetching humor. Mme. Alda's enunciation in the three languages, it should be added, was most commendable in its clarity.

Alberto Randegger, Jr., proved himself a first-class accompanist. H. F. P.

ZIMBALIST'S CHICAGO RECITAL

Many Encores Interrupt Program of Young Russian Violinist

CHICAGO, Dec. 4.—Efrem Zimbalist, the violinist, gave his first recital under the direction of F. Wight Neumann Sunday afternoon in the Studebaker Theater. He opened his program with Handel's E Major Sonata, followed by Bach's very difficult Chaconne, which showed his technical mastery minus the usual filigree that artists are inclined to twine about their work in compositions of this class. The Zimbalist style is simple and sincere—seemingly equal to all the emergency and ever marked by a tonal quality that is convincing in its beauty. He played a suite after the old style which seemed to have more of promise than of fulfillment. It proved to be cheery and saccharine, but seemingly designed for the salon rather than the concert stage. In contrast he gave the beauty of Tchaikowsky in a minor mood with a tender melancholy that was moving. Two Brahms Hungarian dances and another gentle memory of Drdla followed. The progress of the program was interrupted by a number of encores—the audience re-demanding with unusual persistency. The final figure, a Paganini selection, was dashed off as though it didn't bristle with difficulties. C. E. N.

Minneapolis Success for Christine Miller

MINNEAPOLIS, MINN., Dec. 4.—Christine Miller, the contralto, sang here Friday evening with tremendous success at the regular Symphony Orchestra concert in the place of Berta Morena who disappointed at the last minute. The popular contralto had eight recalls and sang two encores. She is engaged also for the popular symphony concert here on next Sunday.

Berta Gardini, Etelka Gerster's daughter, gave a song recital with her husband, Walter Kirschhoff, tenor, of the Berlin Royal Opera, in Berlin recently.

HAMMERSTEIN'S STAR STILL IN ASCENDANT

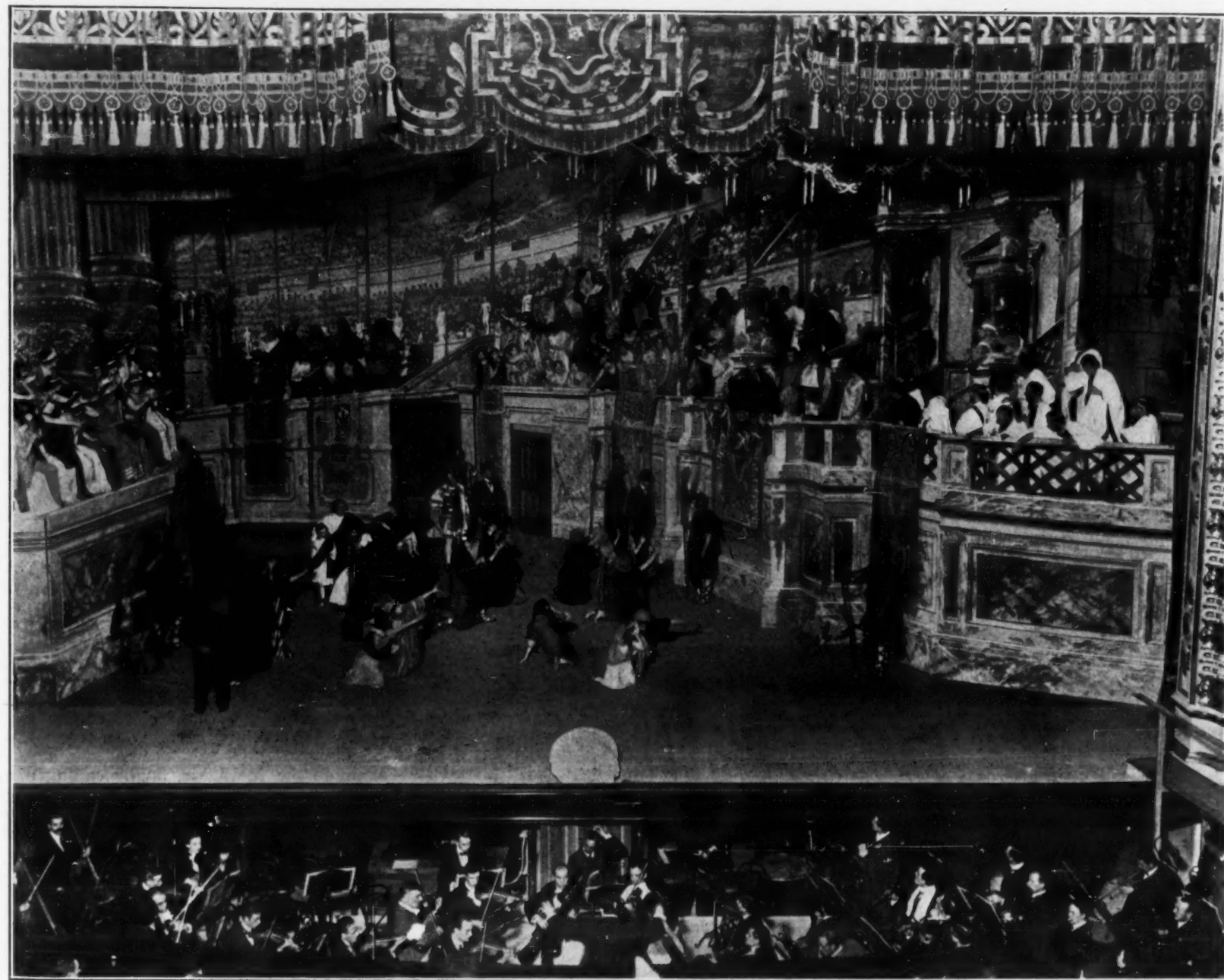
Orville Harrold and Felice Lyne
Repeat Triumphs in London
Opera House

LONDON, Dec. 2.—Oscar Hammerstein's success with his London Opera House is distinctly an American success, for not only have his own characteristically American enterprise and acumen enabled him to accomplish what he set out to do as no other impresario could have done it in conservative London, but his "winning cards" have been played with fresh American voices that have created a sensation the like of which London finds it hard to remember. The owners of those two voices are Orville Harrold, the tenor, and Felice Lyne, the coloratura soprano, and sharing generously in the general success is still another American, Henry Weldon, the basso.

Mr. Harrold was given another opportunity to prove his worth last night when "Faust" was presented, with himself in the title rôle and Mme. Vallandri as *Marguerite*. This was the only new production of the week and it was a fine performance. Mr. Harrold's singing and acting both gained him great praise. Every appearance he makes enhances his reputation and he is now being called the peer of Caruso. He sang the love music in the garden scene last night with exquisite taste and voluptuous tone and was greeted with bravos as the scene closed. Mme. Vallandri also sang and acted excellently, though she made nothing like the sensation that Miss Lyne had in "Rigoletto."

Henry Weldon was to have been the *Mephistopheles*, but throat trouble kept him out of the cast and his place was taken by Francis Combe. The opera house was crowded.

No other singer ever made a conquest of London so rapidly and completely as Miss Lyne has and her first triumph in "Rigoletto" was duplicated when that opera was given its second performance on Wednesday night. The audience if anything was more enthusiastic than that of last Saturday night. Every seat was occupied and hundreds were turned away. Ex-King Manuel of Portugal and all the leaders of society, as well as Mme. Albani and other operatic stars, were among those who paid tribute to the young American singer. The ovation that Miss Lyne received on her first appearance was overwhelming and her different scenes as *Gilda* were followed by innumerable recalls. The press repeats its



Scene of the Arena in Fourth Act of Oscar Hammerstein's London Production of "Quo Vadis?"—From a Photograph Taken at the Dress Rehearsal

glowing eulogiums of her flutelike purity of voice and her graceful and sincere acting and again announces "another Patti."

Nothing much has been known here of Miss Lyne's previous doings in opera and curiosity has been greatly piqued. It seems that, after studying in Europe under Mme. Marchesi, Jean de Reszke and d'Aubigne, she won a great success at her début in the Spring of 1910 in the Grand Casino at San Sebastian, Spain, in an engagement obtained for her by Strakosch, nephew of Patti. Her repertoire includes, besides *Gilda* in "Rigoletto," *Marguerite* in "Faust," *Juliette* in "Roméo et Juliette," two rôles in the "Tales of Hoffmann," the title rôle in "Lakmé," *Micaela* in "Carmen," *Nedda*

in "Pagliacci," *Violetta* in "Traviata," *Rosina* in "Barber of Seville," *Mimi* in "La Bohème," the title rôle in "Lucia di Lammermoor," and other rôles in new French operas.

With all these triumphs already to his credit London is on the tiptoe of expectancy as to what Mr. Hammerstein will do next.

To Revive "Tosca" and "Armide"

General Manager Gatti-Casazza has announced that the first performances this season at the Metropolitan Opera House of "Tosca" with Miss Farrar and Martin and Scotti and "Armide," with Mme. Fremstad and Caruso will take place next

week on Monday evening and at the Saturday matinée respectively. Toscanini will direct both performances.

A CONCERT FOR CHARITY

Damrosch, Stojowski, Heinrich Meyn and Adele Krueger Participate

The annual Thanksgiving concert in aid of St. Mark's Hospital of New York always draws a crowd to Carnegie Hall, not only because of the philanthropic nature of the event, but because splendid artists have participated each year. Walter Damrosch was the conductor of the orchestra—from the Symphony Society of New York—at the concert given on December 1, and the artists were Sigismond Stojowski, pianist; Heinrich Meyn, baritone, and Mme. Adele Krueger, soprano.

Mr. Stojowski played Liszt's Concerto in E Flat with fine technical equipment and with considerable poetry and imagination. His tone was clear and resonant and the technical problems of the last movement were solved by him with ease.

Mme. Krueger was heard in the aria, "Dich theure Halle," from "Tannhäuser," and won her audience completely through her splendid voice, dramatic style and colorful quality of tone. She was recalled a number of times to bow her acknowledgment. Mr. Meyn sang Henschel's "Young Dietrich" and the serenade from "Don Juan" with taste and much virility. The orchestra played the "Carnaval" overture of Dvorak, a Handel concerto for strings, the andante from Tschaiikowsky's Fifth Symphony, a Debussy Arabesque and Berlioz's overture to "Benvenuto Cellini," all of which Mr. Damrosch conducted in his usual able manner.

Court Denies Preliminary Injunction to Restrain Publication of Opera Stories

Justice Coxe, in an opinion filed Monday in the United States Circuit Court, denied the motion for a preliminary injunction to restrain Henry L. Mason and others from publishing short synopses of the operas "Germania" and "Iris" in a book entitled "Opera Stories." G. Ricordi & Co., owners of the copyrights for these operas, made the application on the ground that the publication of the synopses was an infringement of rights. Justice Coxe held that the brief notices complained of were not abridgments, as ordinarily understood, but were good advertisements for the elaborate operas published by the complainants.

Like a twentieth century Nero, a pianist played during the bombardment of Tripoli.



Third Act Scene of Mr. Hammerstein's London Production of "Quo Vadis?"

SPECIAL TRAIN FOR NIKISCH ORCHESTRA

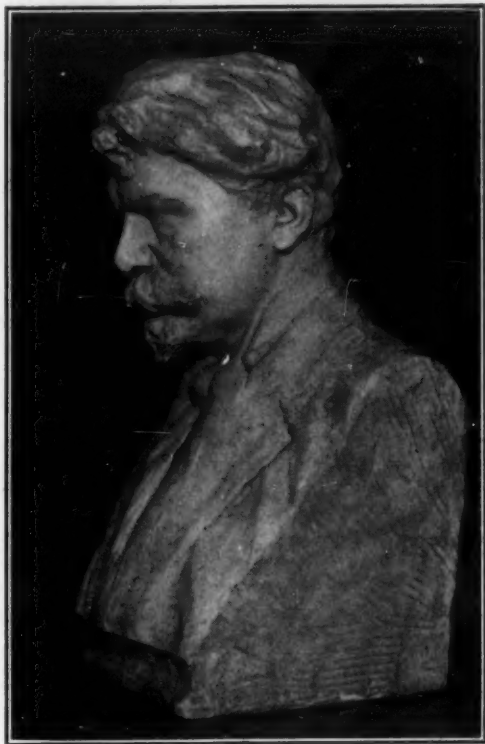
Visitors Will Travel De Luxe When They Play Here Next Spring

The Nikisch orchestra will come to America on a steamship sailing from Southampton March 30, 1912, due in New York April 6. The first American concert will be given in New York City on Monday, April 8. The Boston concert will be given at Symphony Hall Tuesday night, April 9. Following this Mr. Nikisch and the orchestra will appear in Philadelphia April 11; Baltimore April 12; Pittsburgh, April 13; Cleveland, Sunday, April 14; and the Auditorium, Chicago, Monday night, April 15.

In securing the London Symphony Orchestra it was necessary for the management to assume not only all of their traveling expenses from London to America and back, but to include in the consideration all of the hotel bills and expenses of all of the men during all the time they are to be in this country.

The arrangements for their traveling in America will be made on a scale looking entirely to their comfort in order to avoid, so far as possible, unnecessary fatigue. A Pullman train *de luxe*, consisting of eight cars, will be provided. This train will travel as a special train throughout the tour, moving at such times as is most convenient and having in view the comfort of the musicians so that they may appear in the best of condition at every concert.

Nearly all of the concerts to be given



Bust of Arthur Nikisch, the London Conductor, Recently Made by Max Lange

will be under the personal management of Howard Pew, who in most instances has rented the music halls and will attend to all details.

A CONCERT OF WORKS BY ARTHUR FARWELL

Five Vocal Soloists and Three Pianists Participate in Afternoon of Music by American Composer

A concert devoted exclusively to the compositions of Arthur Farwell was given at the MacDowell Club, New York, on Tuesday afternoon of last week. Florence Hinkle, Avis Day Lippincott, Maria Mieler Narodny, Edna Dunham, Walter Bogart and Clarke Gibson Dailey were the vocal soloists and Alexander Russell, Benjamin Tambord and Mr. Farwell played the accompaniments. In addition to the songs several piano numbers were played by the composer, who prefaced his performance with interesting explanatory remarks.

"A Ruined Garden," with which the concert opened, is not one of Mr. Farwell's most recent songs, but is none the less of a profound degree of interest. Distinctly modern and individual in its harmonies and atmosphere, it sets the singer a difficult task, and right well did Miss Hinkle bring out its subtle beauties. Her lovely voice was at its best. She has mastered the emotional significance of the song as fully as she has its exacting intervals.

Mrs. Lippincott was heard in the two fascinating negro spirituals, "De Rocks A' Readerin'" and "Moanin' Dove" and a cowboy song, "The Lone Prairie." She caught the spirit of the first two quite amazingly and was equally impressive in the "Cowboy Song."

Mme. Mieler Narodny's warm and rich tones delighted her hearers in "Requiescat," the "Old Man's Love Song" and "Love, I Marvel What You Are"—a number from Mr. Farwell's uncompleted song cycle, "Eride." This last is music of rare melodic beauty and tenderness, and makes one long for the completion of the rest of the cycle. The "Old Man's Love Song" is a hauntingly beautiful arrangement of an Indian melody, with warm, poetic harmonies.

The most important of Mr. Farwell's piano numbers was the fantasia, "Dawn," a work constructed with solidity and skill out of two Indian themes, which are most ingeniously interwoven and gradually worked up to a splendid climax. From its effectiveness as a piano piece it is easy to imagine how it must sound in the composer's orchestral version. Preceding its performance Mr. Farwell played and explained the Indian themes out of which it is woven. "Dawn" was followed by the "Impressions of the Wa-Wan Ceremony"—Indian also in its thematic basis—which is a series of short but flashing and piquant tone pictures.

"Drake's Drum" was stirringly sung by Mr. Bogert, who entered heartily into its bold rhythmic spirit. Edna Dunham, soprano, sang very effectively an aria, "Love, the Revealer." She mastered easily the great difficulties of the work, and her pure tones were heard to advantage throughout.

Edna Kingsley Wallace, who wrote the poem, read it to the audience before it was sung.

Mr. Farwell's last published song, "The Farewell," was sung for the first time in New York by Mr. Dailey, who with Mr. Tambord as accompanist, had studied deeply into its subtleties of mood. Mr. Dailey has a baritone of exceedingly rich quality and a highly thoughtful manner of interpretation.

Three of the singers were accompanied by Alexander Russell with the rare sympathy and insight which lifts all of this musician's work to an unusually high plane.

H. F. P.

WINS LAURELS ABROAD

Cecile Ayres, American Pianist, Plays Grieg Concerto in Gortitz

BERLIN, GERMANY, Nov. 25.—Cecile Ayres, the young American pianist, who has been concertizing in Europe with success, made an appearance with the town orchestra in Gortitz, Germany, recently, playing the Grieg A Minor Concerto. Her performance was received with much praise, from both press and public, and at the close of the concert she was given an ovation. She also played a group of compositions by Brahms, Liszt and Saint-Saëns, with which she completely captivated her audience, being compelled to add as an encore a Chopin prelude. Her interpretation of the difficult Grieg work made an excellent impression and her virtuosity in the last movement was applauded with great enthusiasm. The young artist is a pupil of Ossip Gabrilowitsch, the noted pianist and conductor.



Cecile Ayres

Conservatory Romance Results in Portland (Ore.) Wedding

PORTLAND, ORE., Dec. 2.—A wedding of unusual interest in musical circles took place on November 25 when Nancy A. Beals, one of Portland's leading singers, became the bride of Harry Elmar Van Dyke, a popular pianist and teacher. A reception was held at the home of the bride's parents, Mr. and Mrs. Edward Alden Beals. Both Mr. and Mrs. Van Dyke have spent several years in Europe, where they studied with world-renowned teachers. Two years ago they accepted positions at the Columbia Conservatory of Music and the romance began which ended in their marriage. They will both continue their teaching here.

H. C.

Cecil Fanning Soloist with Denver's Apollo Club

DENVER, COL., Dec. 2.—Cecil Fanning, baritone, was the soloist at the Apollo Club concert in this city on November 28. Mr. Fanning offered compositions in various styles, ranging from old French operatic excerpts to modern and folk songs, and in-

cluding Schubert and Grieg. The versatility of Mr. Fanning was excellently shown in his choice of songs and the wide variety was most pleasing to the audience. His voice is a mellow baritone, which he handles most skillfully and which is made for *lieder* singing. He was made to sing seven encores and was recalled at least fifteen times.

Mr. Turpin shared in Mr. Fanning's success because of the masterly accompaniments which he provided.

The Apollo Club, under the direction of Henry Houseley, made the most of the works which it presented. It is an exceptionally well balanced organization, and under Mr. Houseley has full command of a wide range of dynamics. They sang with a splendid unity of attack.

STOKOWSKI IN CLEVELAND

Second Symphony Concert There—Christine Miller the Soloist

CLEVELAND, Dec. 2.—The second symphony concert, which took place during the last week, was marked by the appearance of the Cincinnati Orchestra, in a program including Brahms's Symphony, No. 1, "Salome's Dance," and the Overture to "Tannhäuser" for the orchestra, and two arias for the contralto, Christine Miller. The latter were "O Don Fatale," from Verdi's "Don Carlos," and the recitative and aria of *Lia*, from Debussy's "L'Enfant Prodigue." At the close of the symphony the enthusiasm was so great that Conductor Stokowski came again and again to the footlights, finally calling upon his orchestra to share the applause with him. A Cleveland audience always responds with ready applause to the appeal of Brahms.

Christine Miller has sung here many times, and has hosts of admirers. She added many more to her list by her noble performance with the Cincinnati Orchestra. Her vocal art, her intelligence, her personal charm were never more in evidence, and her voice was entirely adequate to the demands upon it.

A second concert of the week was that of the Mendelssohn Club, given at Engineers Hall on November 28. The singers of this club are noted for the youthful freshness of their voices, and their leader, Ralph Everett Sapp, is as great a favorite with his audience as he is with the devoted members of his chorus. The soloist of the evening was George Hamlin.

A. B.

KITTY CHEATHAM ENCORED

Scores a Success in Brooklyn—Carl H. Tollefsen Assists

The third concert of Manager G. Dexter Richardson's series under the auspices of the Class Teachers' Association, in Brooklyn's Kismet Temple, brought Kitty Cheatham and her novel stories and songs to the delight of a large audience. The hall is really too large for the best display of the speaking voice, but the fact that Miss Cheatham was heard as well as she speaks volumes for her enunciation, even when supported with so charming a stage presence and so commanding a personality. The audience demanded frequent encores in spite of the length of the program, which was varied with two groups of violin selections by Carl H. Tollefsen, who was well received. Among his numbers was the Natchez Gypsy Dance, to which he gave a spirited rendition.

The success of the series has been so marked that Manager Richardson has announced an extra concert for Monday, December 11, at which he will present Marcus Kellerman, bass-baritone; Jessie Montez deVore, violinist, and Marie Louise Biggers, contralto, in a program of special interest.

N. DE V.

American Première of "The Opera Ball"

Richard Heuberger's operetta, "Der Opern-Ball" (The "Opera Ball") was heard for the first time in America at the Irving Place Theater, New York, on Friday evening, December 1. Among those who witnessed the performance were Pasquale Amato, the Metropolitan Opera baritone, and Marie Cahill the musical comedy star, who is to appear in the American version to be given this season. The book, by Victor Leon and Hugo von Waldberg, tells the story of two young married men whose wives, to test the fidelity of their consorts, set a trap by inducing them to visit the "Opera Ball" in Paris, there to meet two Pink Dominos. As the pair of masked fair ones prove to be none other than the wives themselves, plenty of fun is provided. The music will no doubt become popular, especially the many pretty waltz themes which run throughout the piece. Josiah Zuro, the young conductor, has been engaged to conduct the American version of the opera.

MUSICAL WORK IN COLLEGES ADVANCING

Gaining Firm Place in Curricula Say Delegates from Eastern Institutions

The eighth annual meeting of the Eastern Educational Music Conference was held in New York on December 2, at the Teachers' College. Professor Charles H. Farnsworth, head of the department of music at the college, presided. Among the delegates were Professor George C. Gow, of Vassar; Professor Leo R. Lewis, of Tufts College; Professor H. D. Sleeper, of Smith; Professor H. C. Macdougall, of Wellesley; Professor Sumner Salter, of Williams; Professor Morse, of Dartmouth; Professor S. A. Baldwin, of City College, New York; Professor L. B. McWhood, of Drew Seminary; Professor R. E. Olmsted, of Smith, and Professor W. C. Pratt, of Hartford Theological Seminary.

An organ recital in honor of the delegates was given by Professor Samuel A. Baldwin, of the College of the City of New York. Papers were read by Professor McMurry, of Teachers' College; Professor Macdougall, of Wellesley; Professor Lewis, of Tufts, and others. The principal address was by Professor Robinson, of the history department of Columbia University, who spoke on "What We Call Liberal Education."

The aim of the conference is to obtain recognition for music as an integral part of the college curricula, and the reports made at this year's gathering, like those of other years, indicate that substantial progress is being made to this end. In the papers read Saturday careful attention was paid to a final revision of the work in practical music, for which college credit should be allowed, as well as the work in musical appreciation required for entrance to college courses. It is proposed that credit for theoretical and practical music should be allowed on the basis of classroom and laboratory work in other college courses.

Cincinnati Orchestra on Important Tour

CINCINNATI, Dec. 2.—This week the Cincinnati Symphony Orchestra is making one of its important tours of the season, the itinerary including Akron, Cleveland, Pittsburgh and Columbus. Perhaps never before has Cincinnati sent out a band of musicians capable of such performances as the present organization, now augmented to eighty men, under the direction of Leopold Stokowski. The third series of concerts, on December 8 and 9, will offer a Tchaikovsky program including the overture *Fantasia* "Romeo et Juliette," Concerto in B Flat Minor, which will be played by Mme. Samarooff-Stokowski, and the Fifth Symphony.

Mme. Trentini has been appearing at the Grand Opera House in "Naughty Marietta" this week and both opera and star have been decidedly well received.

F. E. E.

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A POPULAR PROGRAM BY THOMAS ORCHESTRA

Novelty of the Northland and Un-familiar Grieg Numbers Features of Chicago Concert

CHICAGO, Dec. 4.—The Thomas Orchestra addressed three popular programs to large audiences last week at Orchestra Hall, the content of which indicated the taste of a clientele which has appreciation for the better things in music unvexed by the tide of lighter music that surges upon one from every place of recreation now-a-days. The program opened with Smetana's overture to the "Bartered Bride," bright and blithe-some, followed by Larghetto from Beethoven's Second Symphony. In interesting contrast came a modern work from the Northland, the Allegretto Scherzando from Svendsen's First Symphony, a work of much originality, gentle in its drift and finely scored. Two melodies for string orchestra by Edvard Grieg, called "Heart Wounds" and "The Last Spring," came as refreshing novelties, the first having real lyrical values and the second pictorial powers.

The Hungarian Dances of Brahms had plenty of swing to make their movement sympathetic. Other features of this model popular program were the prize song from Wagner's "Meistersinger," a scherzo by Goldmark, a striking new feature in perpetual motion suite by Franz Ries, which was played by all first violins with remarkable accuracy and delicacy; "Under the Linden Trees," from Massenet's "Scènes Alsaciennes." In this there were violoncello and clarinet obbligatos superbly given by Messrs. Steindel and Schreurs. Another feature new to the repertory of these concerts was a waltz from Strauss's latest opera, "Der Rosenkavalier." The concluding number was Liszt's Polonaise in E Major. C. E. N.

GRAND RAPIDS MUSIC

Detroit String Quartet Heard in Performance of Much Merit

GRAND RAPIDS, MICH., Dec. 2.—The Detroit String Quartet gave the first artist recital of the season last week before the St. Cecilia Society and seldom has an artists' recital created more enthusiasm. The quartet is composed of Edmond Lichtenstein, first violin; George Pierkot, second violin; Henri Matheys, viola, and Elsa Ruegger, 'cellist.

The ensemble work of this quartet is harmonized into almost the quality of a single instrument. This Michigan organization played a dignified and classic program, with artistic regard for traditions in the matter of interpretations. Mme. Ruegger, soloist, is a great artist, and in fact among the greatest of America. Her work is at times mellow and melting with poetic feeling and again vibrant and dramatic to a degree almost impossible to be voiced by the 'cello. Mrs. H. E. Marsden most ably supplemented the program by her artistic accompaniments.

A concert was given last week at Powers Theater by Ellen Beach Yaw and her associate artists, Bertram Peacock, baritone, and Lester Donahue, pianist, under the auspices of Saladin Temple. Mme. Yaw, with her spectacular manner, vocal pyrotechnics and famous "top notes," should be in vaudeville rather than on the concert stage. Her work lacks the symmetry and depth which the concert demands. However, Bertram Peacock is a distinguished artist with a big, resonant voice and excellent method of voice production. Grand Rapids people never heard such a notable and artistic rendition of the prologue from "I Pagliacci," and all of Mr. Peacock's numbers were vital and colorful. Lester Donahue, a lad of nineteen years, did good work at the piano. E. H.

Mr. Bagby's Morning of Liszt Music

Mr. Bagby's first musical morning for this season was given last Monday, in the ballroom of the Waldorf-Astoria, New York. It was the 189th morning of the series begun by Mr. Bagby nearly twenty years ago. The program was devoted exclusively to compositions by Franz Liszt, under whom Mr. Bagby was a student of piano, and was in recognition of the cen-

MME. NORDICA INSPECTS SPOKANE'S GREAT BRIDGE



J. F. Green, Construction Engineer, Tells Mme. Nordica "You Are the First Woman Who Has Dared to Test the Construction of the New Bridge"



Mme. Nordica After Having Ascended the Uppermost Girder That Spans the Center Arch of the New Spokane Bridge

DURING her recent concert tour Mme. Nordica had the honor of being the first woman to cross the recently completed Spokane bridge, which is the longest concrete bridge in the world. The accompanying photo shows the diva being let into the secrets of engineering. The second photograph shows Mme. Nordica after her trip across the new bridge.

tenary of the composer's birth. Mme. Gadski, of the Metropolitan Opera, sang "Die Lorelei" and three songs—"Oh, Quand Je Dors," "Es Muss Ein Wunderbares Sein" and "Jugendgluck," Arthur Rosenstein being at the piano. Arthur Friedheim, one of Liszt's favorite pupils, played the piano concerto in E flat and Victor Herbert conducted his orchestra in the Hungarian Rhapsody No. 2, "Liebestraum" and "Les Préludes."

Miss Hinkle and John Barnes Wells Soloists at Brooklyn Concert

The Saturday afternoon Young People's Concerts at the Brooklyn Academy by Walter Damrosch and the New York Symphony Orchestra presented an all-Russian program that was all Tschaikowsky. Besides the Fifth Symphony, which received a very good rendering, the second part of the program was devoted to excerpts from the opera "Eugene Onegin," which two years ago was presented entire in concert form under the same auspices. In the latter scene Florence Hinkle sang in splendid style, and with an intonation which never wavered. Triquet's air won for John

Barnes Wells two well-earned recalls. These Saturday afternoon audiences are growing and what is especially significant is the large percentage of the younger element which is represented.

Anna Louise Gillies in Detroit Song Recital

DETROIT, MICH., Dec. 4.—Anna Louise Gillies, a coloratura soprano of Flint, Mich., and favorably known in the Middle West, gave a song recital Thursday night at the new North Woodward Avenue Presbyterian Church. The large church was crowded with an enthusiastic and appreciative audience of over 2,300 people. Miss Gillies was in splendid voice and charmed by the beauty of her style and enunciation and the perfection of her technic. She sang, among other numbers, Knapp's "Open the Gates of the Temple" and Mascagni's "Prayer." She was encored repeatedly.

Miss Maverick in New York Concert

Laura Maverick, the Texas mezzo-contralto who is meeting with so much success in New York this season, will be the stellar attraction of Leo Tecktonius's salon, at Delmonico's, Sunday evening. She will sing Elgar's "Salut d'Amour" and Hahn's "When Love Is in Her Eyes."

MME. EAMES AND GOGORZA TO DON GAY COSTUMES

Unique Feature of Their Appearance at "Chansons en Crinoline" Series—Their New York Concerts

Mme. Emma Eames and Emilio de Gogorza will be the central attraction of two prominent events in the social and musical life of New York City during the last week of the present year.

The first will be a morning musicale of the "Chansons en Crinoline" series, arranged by Mrs. R. F. Hawkesworth, to be given in the ballroom of the Plaza Hotel on December 28. The musicale will be in the period of the First Empire and stage settings, costumes and songs will all be of that picturesque time. Mme. Eames's statuesque beauty will be enhanced by a regal Empire gown, made by Worth and specially designed for this occasion. The function will also be notable from the fact that de Gogorza will sing in costume for the first time. The great baritone will wear the uniform of a general under Napoleon.

The second event will take place at the Hippodrome on New Year's Eve and will be the inaugural concert of a comprehensive American tour under the direction of Frederic Shipman. It was originally intended by Mr. Shipman that this opening concert should be given at Carnegie Hall, but so tremendous an interest has been already displayed in the coming of the noted song-birds that it was deemed advisable to secure the biggest auditorium available and it is doubtful if even the huge Hippodrome will accommodate all who wish to see and hear Mme. Eames and de Gogorza in their first joint concert in the East.

The program for the Eames-Gogorza concerts is quite out of the ordinary and will prove a delight to every lover of music. Mme. Eames will give arias from her most famous operatic successes, in addition to a number of songs, and de Gogorza will offer a similar variety of numbers, including some delightful Spanish melodies. The two beautiful voices will also blend in a number of duets, which will be an especially noteworthy feature of the program.

NEW SYSTEM OF NOTATION.

Invention of Musician from Argentine Republic Attracts Attention

Considerable attention is being given in the musical world, especially in Europe, to a new system of notation invented by a man from Argentine Republic and adapted to a new series of keys of which he is also the originator. Nearly ten years ago he tried to get his system recognized, but could not conquer the indifference of musicians; now, however, he has so improved upon his work that many musicians in Europe are enthusiastic over the idea. Aside from the fact that it is said to facilitate note-reading, it is expected in time to reduce the present more or less complicated musical writing to comparative simplicity.

This system of musical notation consists of a scale of a dozen sounds, which are called *la, se, si, do, du, re, ro, mi, fa, fe, sol, and nu*. These correspond, respectively, the *la* to *la* sharp or *si* flat, *si* to *do* sharp or *re* flat, *re* to *re* sharp or *mi* flat of our present system.

It is claimed that this will finally do away with the system of sharps and flats as we know them in playing and reduce the writing of music to three simple signs, notes on, above, or below the line, and some slight modifications to express duration, intensity, bass, treble, etc., more exactly than at present.

The keyboard which in time will accompany this system of notation is adapted to pianos actually in use, there being no differences between the spaces of white and black keys. The *la* is indicated in azure, while the new scale tones (*du* and *ro*) are designated by white lines drawn down the center of the black keys.—*Harper's Weekly*.

Celebrities for Boston Concert

BOSTON, December 4.—One of the season's most noteworthy concerts, which will be a society as well as a musical event, is that to be given by Alice Nielsen the American prima donna soprano, and George Proctor, pianist, assisted by André Caplet and Wallace Goodrich conductors of the Boston Opera Company, and Edward Lankow, the basso of the opera in Mrs. John L. Gardner's Fenway Court Thursday afternoon December 14 at three o'clock. The program will contain a number of novelties and will be unique in many respects. D. L. L.

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A "PARSIFAL" TO BE THANKFUL FOR

Inspiring Holiday Performance at Metropolitan—An Unfortunate Scenic Mishap—Theodora Orridge's Début—Alma Gluck Scores as "Mimi"

"PARSIFAL" has of late years come to be a fixed Thanksgiving Day institution and so when it had its first performance of the present season on Thursday afternoon of last week the house was filled to overflowing. Had it not been for a most unfortunate hitch in the second act the occasion would have been a cause for most devout thanksgiving, indeed, for a more polished, poetic and moving interpretation of the drama has rarely been given at the Metropolitan. The mishap in question occurred in the change from *Klingsor's* castle to the garden. When the transformation took place the stairway, upon which the magician stands, instead of vanishing through the stage floor, stuck half way, leaving a yawning chasm in the very place where a group of flower maidens should have been disporting themselves. Instead of lowering the curtain to remedy the trouble the stage manager, for some reason best known to himself, allowed the flower maidens to sing almost the whole of their enticing chorus with the stage immersed in inky darkness. Thanks to the level-headedness of Mes. Sparkes, Wakefield, Mattfeld, Fornia, Alten and Van Dyck, who were the solo flower maidens, the rest of the chorus was saved from what might have been serious injury, but for the time being they were noticeably frightened and the music suffered in consequence. The whole exquisite episode practically went for nothing.

For the rest of the performance there can be nothing but the sincerest praise. The cast was the familiar one but all seemed more than usually inspired. Never before has Mme. Fremstad risen to such heights in the second act. And in the last act, though she has but two words to utter, she gave a mute characterization of the penitent *Kundry* that was incomparable in its touching humility and poignant beauty. Her delivery of the tale of *Parsifal's* mother in the second act was of enchanting charm and her hysterical laughter during the colloquy with *Klingsor*, quite blood-curdling.

Mr. Burrian's *Parsifal* was vocally effective. Otto Goritz's savage *Klingsor* had all its familiar excellences and the same must be said of Mr. Amato's *Amfortas*. The great baritone was said still to be suffering from the cold which affected him the night before but his voice showed very few traces of indisposition. As was stated last year Herbert Witherspoon's *Gurnemanz* is the best ever heard at the Metropolitan. Nothing more utterly ennobled can be imagined than his singing of the "Good Friday" music. Mr. Hinshaw sang the few lines of *Titirel* with appropriate solemnity.

The choruses of Grail knights went splendidly and Mr. Hertz conducted with devotion, not over-emphasizing dynamics, and yet disclosing to perfection all the myriad miracles of color and the marvelous subtleties of melody with which Wagner's last score abounds.

"Königskinder" Repeated

"Königskinder" was repeated on Friday evening of last week before a completely sold-out house. The cast was the same as usual but the performance was even better. It was remarked a few weeks ago that great improvements had been effected by the stage manager by the interpolation of certain telling details to add to the realism of the whole. Last week it was the leading singers themselves who "touched up" their rôles. Foremost among them was, of course, Miss Farrar, who at every succeeding performance seems to devise some subtle improvement for her impersonation. On this occasion she added many deft little touches which had never before adorned her exquisite portrayal of the *Goose Girl*. Vocally she was at her best and seemed to inspire her colleagues to their best efforts. Mr. Hertz shortened the opera somewhat by a judicious cut in the first act and so managed to end the performance before half past eleven.

Ponchielli's "Gioconda" is second-rate music at best, but it is sufficiently magnetic to draw a large audience when Caruso sings it. He did so on Wednesday evening of last week and Caruso-maniacs turned out in great numbers. There were moments during the evening when the tenor seemed not at his best but he sang "Cielo e Mar" to good purpose and the multitude applauded vociferously. The title rôle was sung admirably by Mme.

Destinn, and the rôle of *Laura* was acceptably taken by Florence Wickham. Amato, as the spy *Barnaba*, was forbidding and sinister as becomes the character, and Segurolo a satisfactory *Alvise*.

Considerable interest centered in the début of the English mezzo-soprano, Theodora Orridge, who sang *La Cieca*. She disclosed a voice of warmth, beauty



—Photo by Mishkin

Alma Gluck as "Mimi" in "La Bohème," Which She Sang Last Week at the Metropolitan

and color, and of contralto quality in the lowest register. It is a well-handled voice, and as Mme. Orridge acted with fervor much may be expected of her. Mr. Toscanini conducted with as much zeal as though the opera were a masterpiece.

"Trovatore" was revived Thursday evening. Mme. Orridge as *Azucena* greatly confirmed the good opinion she had created the night before. She sang and acted with real dramatic intensity. Mme. Galski sang *Leonora* with great beauty of tone and far more emotional depth than is usually infused into this character. Riccardo Martin surprised even his most ardent admirers by the brilliancy and finish of his singing as *Manrico*. Dinh Gilly was *Count di Luna*, but was not at his best. The remainder of the cast acquitted itself with credit. Mr. Sturani conducted.

Caruso at His Best.

The second "Aida" of the season, which was given last Saturday afternoon, enlisted the services of Messrs. Caruso and Amato and Mes. Rappold and Orridge. The audience seemed enraptured over Caruso's singing, which was not at all to be wondered at as he was in his best voice. Mr. Amato won an ovation after the third act, and as usual it was fully deserved. Mme. Rappold's *Aida* has become a more interesting impersonation than it used to be. Mme. Matzenauer was to have sung *Amneris* but her indisposition required the substitution at the last moment of Theodora Orridge, who acquitted herself with credit.

On Saturday evening, at popular prices, "La Bohème" had its first performance of the season. The *Mimi* of the occasion was Alma Gluck, who is an ideal impersonator of the rôle, and who sang on this occasion in a way that she has not often equalled. In appearance and action she makes a pathetically beautiful figure. Bella Alten was the customary vivacious and mercurial *Musetta*. Riccardo Martin as *Rodolfo* sang with a superb outpouring of tone and won all hearts by his rendering of the narrative in the first act. The *Marcello* was Mr. Scotti, who, dramatically at least, is without a rival in the part. The conductor, Mr. Sturani, left many things to be desired.

The "double bill" was given on Monday night and the audience was very large. But it was not the same "double bill" as usual, for "Hänsel und Gretel" took the place of "Cavalleria"—an emendation which the majority found every reason

to commend. Although Caruso, Amato and Alma Gluck graced the "Pagliacci" cast in their best style the main interest of the evening centered in Humperdinck's ever fresh and lovely fairy opera. In this the title rôles were sung with the customary ingratiating results by Mes. Mattfeld and Alten. Mr. Goritz makes the most of the small part of *Peter* and Florence Wickham was satisfying as the *Mother*. Mr. Reiss's *Witch* is one of the funniest things he does. Mr. Hertz conducted the poetic score with loving regard.

GEORGE HARRIS GIVES A RECITAL OF SONGS

American Tenor Emphasizes Impression He Made Earlier This Season in New York

It will be remembered that in the performance of Liszt's "Faust" Symphony by Walter Damrosch a few weeks ago a pleasant impression was created by George Harris, Jr., to whom fell the tenor solo in the last movement. Last Monday afternoon this young American tenor furnished further proof of his artistic worth when he appeared in a recital of songs at the Harris Theater. There was an audience which completely filled the theater—a most unusual happening for a Monday afternoon recital—and the singer was granted a hearty reception which, it should be stated, he fully deserved. He was heard in an aria from Verdi's forgotten opera "I Lombardi," in Schubert's "Du bist die Ruh" and "Forelle," in "Il mio Tesoro," from "Don Giovanni," and in various songs by Strauss, Brahms, Wolf, Grétry, Berlioz, Massenet, Moreau, Hammond, Salter, Cadman and Paladilhe.

Mr. Harris's voice is neither large in volume nor heavy in texture and he wisely refrains from using it as if it were either. But it is a truly sweet and sympathetic voice, efficiently handled on the whole and colored with a wide variety of emotional accent. Mr. Harris's phrasing shows him to be a singer of taste and resourcefulness and his enunciation is clean. The Verdi aria is not the most interesting recital number imaginable, but with the two succeeding Schubert numbers the singer was in his element. He stood well the exacting test of "Du bist die Ruh," delivering it with smoothness of legato and suavity of tone and imparting to it the mood of tranquil ecstasy which it requires. He has the gift of humorous expression, too, as he showed unmistakably in "Die Forelle" and later on in Strauss's "Wozu noch, Maedchen," which he had to repeat. The broad-phrased Mozart aria was also a handsome achievement along pure *bel canto* lines.

Throughout the rest of the program Mr. Harris maintained the standard he set himself in these numbers. He was well accompanied by Walter Kiesewetter. H. F. P.

ALTEMUS-SPOONER RECITAL

Pianist and Tenor Appear to Good Advantage in Boston

BOSTON, Dec. 4.—Ethel Altemus, pianist, and Philip Spooner, tenor, appeared in a joint recital at Steinert Hall on November 23. An audience of considerable size was present to hear the enjoyable program which the two artists gave with much success.

Mr. Spooner made his first appearance here, and in songs by Spohr, Rogers, Tosti, Clay and in arias by Donizetti, Lalo and Handel created a highly favorable impression. His voice is of excellent timbre, of much warmth, and he uses it most artistically. He was received with continued applause and responded to the enthusiasm with a number of extras.

In Ethel Altemus America has a pianist whose work will win much favor in the future, as it has already in the past. She played compositions of Debussy, Chopin and Moszkowski with a fine singing tone, displaying a technic that stands her in good stead at all times. Her style is well adapted to the impressionism of the modern French school, and in the Debussy numbers she won the complete admiration of her audience. Encores were added, which she played with much finish and taste.

Miss Barnolt Back from Tour

Louise Barnolt, the popular contralto, has just returned from a tour in the South, where she met with great success. She will be heard in concert at the Falmouth Parlors, Portland, Me., and leaves shortly for a concert in Detroit. On November 29, she sang for the Ohio Society in the Ball Room of the Waldorf-Astoria and won an ovation by her artistic singing of a group of songs.

Max Reger's latest choral work, "Weike der Nacht," is written for contralto solo, male chorus and orchestra.

FLONZALEYS PLAY NEW RAVEL QUARTET

Modern French Novelty a Feature of Organization's First New York Concert

The admirers of the Flonzaley Quartet—and what true music-lover is not one of these?—turned out *en masse* last Monday evening when the Quartet gave its first New York concert of the season in Carnegie Lyceum. The program began with Haydn's Quartet in G, op. 17, No. 5, and ended with Boccherini's Quartet in A, while between the two came the feature of the evening, Ravel's Quartet in F. The Flonzaley organization is a paragon of all virtues in the performance of chamber music and its wonderful qualities have been catalogued so frequently that it hardly seems necessary to begin the enumeration again.

The performance of the Haydn music should long remain a cherished memory in the minds of those who were present. The four artists reached their greatest height in the lovely andante, with its tender recitative for the first violin. It was the very essence of poetic warmth and delicacy.

The Boccherini formed a calming antidote to the Ravel, which starts out more promisingly than it eventually terminates. Of its four movements the first is undoubtedly the best. Ravel's harmonic system is, of course, from first to last that of Debussy. The result is the familiar one—for a short space it is pungent, fascinating and piquant; and then it palls and loses its peculiar charm and effectiveness through sheer lack of variety. Ravel has invented true melodies in the first movement, the structure of which offers nothing of a particularly revolutionary nature. The sonata form is quite closely adhered to, though repetition of theme serves largely for actual development. The second movement is a boisterous scherzo with brisk, biting rhythms and a clever employment of intricate pizzicato effects. Unfortunately Ravel has not successfully stood the crucial test of a slow movement and the division marked "Très lent" is diffuse and dull. The finale, though somewhat better, does not equal the first or second movements, which ought in the future to be heard by themselves.

This music is fiendishly difficult, but the Flonzaleys played it ideally. Such a tremendous technical feat as they accomplished in the pizzicato movement is nothing short of astounding. H. F. P.

FOUR AMERICAN SOLOISTS

Hamlin, Scott, Mme. Hannah and Miss Wittkowska in Opera Concert

CHICAGO, Dec. 4.—The Campanini concerts at the Auditorium were resumed Sunday afternoon with Verdi's Requiem Mass. There was an interesting merger of the Ravenswood Men's Singing Club—pooling musical issues with the big chorus of Mr. Dippel's company. The female chorus particularly was attractive in appearance, singing with a nicety of finish and a quality of tone most agreeable.

Out of the large company of artists at command four Americans were selected for this work, two of them—George Hamlin, tenor, and Jane Osborn-Hannah, soprano—being Chicagoans, although their reputation is as well known abroad as at home. George Hamlin has had such long schooling in this class of work—such good judgment and is so scholarly and impressive—that his appearance on this occasion could hardly be other than interesting and authoritative. Although the task of carrying the music over the big orchestra was Titanic, Mr. Hamlin made the message clear. Mme. Jane Osborn-Hannah who has graced this rôle long before she started in to win the approval of the great foreign centers for her artistry in operatic creation, was welcomed home again in no uncertain fashion befitting her standing as a musician. She also has ideals and interpretative breadth wedded to a voice of beauty to make plain exalted passages in song. Her individual work had charm and distinction. Henri Scott, the new American basso of the opera company, proved to be a very potential and adequate factor in his share of the solo work. Martha Wittkowska, the latest contralto discovery of Director Dippel, came to the rescue on this occasion with a quick study of a part she has never before been called to sing, making it very vibrant and telling in vocalism. C. E. N.



Dear MUSICAL AMERICA:

So it was not a petty intrigue between certain of the ladies interested in the Philharmonic and the editor of a little musical sheet published in Berlin which led to the engagement of Josef Stransky, to follow the great Mahler, but the advice of Ignace Paderewski, which is really responsible for the visit to this country of the young conductor who has already won out, not only in New York, but in Boston and wherever he has been, and who appears to be on the high road to a distinct personal success, as well as attaining recognition, even from the most critical and conservative, as a leader worthy to rank with the distinguished men who have preceded him in the same position.

I have known of this for some time and was glad, therefore, to see Finck of the *Evening Post* stating the matter authoritatively, as it certainly was unjust to a man of Mr. Stransky's attainments that he should have owed his selection to a petty cabal, especially one engineered in the manner stated, from Berlin.

The matter would have, perhaps, no importance were it not for the fact that the rumors concerning Mr. Stransky's appointment were of the kind which prevail in musical circles generally at the opening of the season, and are accountable for a good deal of misrepresentation as to the artistic value of artists and conductors who are about to make their appearance in this country. And this misrepresentation is often just as much out of the way in the way of praise as it is in the way of belittling real talents which have not seen fit to make their financial peace with certain elements which would control in the musical world, whether they publish some little musical sheet in Berlin or more pretentious periodicals here.

From the first I had no doubt with regard to Mr. Stransky's success. The only fear I have is that this success will bring with it the usual round of lunches, dinners, receptions and that "good time" generally which we Americans are apt to inflict upon all those who please us in the musical, literary, dramatic, artistic or political world, and to which even brave warriors, who have faced many battles, have succumbed!

My respect for Madame Zeisler has been immensely increased by her action at the recent recital in which she shone again in all the glory of her wonderful virtuosity.

This sincere artiste and charming lady, who comes here only once a year, I am sorry to say, has alone, without any flourish of trumpets, taught our musical world a lesson of which it is in great need.

She had a fair house—not as good a house as is customary with pianists of the highest rank—for the simple reason that she refused to allow a lot of deadhead tickets to be given out and insisted that those who wanted to hear her should pay!

In this she has set a most commendable example, which should be followed and taken to heart by all the managers and all the artists.

Nothing is more degrading to the cause of good music than the creation of a large number of deadheads, who are the very people that go to sneer and cavil at a performance, however meritorious it may be, and who are only called in for the sake of appearances, to influence people in other towns with the idea that the singer or player has a great following in New York.

It would take only a season or two, if the managers would get together, to remedy one of the greatest evils which prevail among us, and which has its ramifications that go far beyond the giving of concerts and recitals. They permeate what is called "Society," in which even ladies of social

distinction and wealth think it not beneath their dignity to ask artists, even of rank, not to speak of humble talents, to appear before their guests for nothing, on the ground that it will aid them in their careers.

The doctor, the architect, the lawyer, the business man do not give their services for nothing. Why should the singer or player be called upon to give their services for nothing in view of some future benefit which generally never materializes?

Restrict free tickets absolutely to such members of the press who go in pursuance of their regular duties to report a performance, and perhaps to a few members of the profession, but let it stop at that!

The indiscriminate giving away of tickets to miscellaneous people, just for the sake of appearances, is degrading to the artist and is certainly a gross injustice to those who do pay.

So Jadlowker's voice cracked the other night in the "Faust" performance—and Caruso did not sing with the same beauty of tone the "Cielo e mar" in "Gioconda," while there were many whispers after the first performance in which Farrar appeared that she was no longer what she had been, vocally or artistically, though she has since shown her old charm and artistry. All of which was duly recorded in the press as most momentous!

I remember, some couple of years ago, meeting Caruso in the artistic studio of Madame Dupont, the photographer, and we discussed this question of criticism, and Caruso said, with a good deal of emphasis, that the artist knew he would not always be at his best, that there would be times when, with the best intentions in the world, his voice would not respond, when perhaps conditions were against him, and that it was not fair to notice any little break that he might make.

The same position was taken soon after by Slezak, the big Bohemian tenor, who had a run in with me, very much on the same lines.

In the case of Jadlowker, I know that he had been through a long and arduous rehearsal during the day, and then had to sing again at night. This is scarcely to be avoided; if there are new singers coming into the company rehearsals are necessary, and if the public demands from the management new operas and a larger repertoire than is customary in any two or three opera houses in Europe put together the necessity of rehearsals is again apparent.

The public, therefore, and certainly the critics, should be more inclined to pass over such little slips than to make them conspicuous in their articles.

It looks a good deal as if many of the critics went rather to find fault or to display their own knowledge than to give a fair and conscientious review of the performance, as a whole.

On the other hand, it can be said, with much reason, that the critics are there to perform a duty and not to make allowances—that they represent not only the public, which desires to be informed as to the manner in which a performance has been given, but that, when they do criticize, even to the extent of chronicling the mistakes or breaks of various artists, they thereby assist the artist, who otherwise could not be well informed as to the manner in which he or she had given the performance, and also as to the manner in which it had been received.

Personally I am inclined to think that an artist is more likely to suffer from indiscriminate praise (which they all love) than from criticism, even when it is severe.

Take the recent instances of the performance of Madame Rappold, who has shown considerable improvement this season. Nearly all the daily papers criticised her performance in "Aida," but in such a way as undoubtedly must be profitable to her; if men of experience and standing, who have been viewing operatic performances for years, state that her action was marred by certain mannerisms or her delivery in some particular parts of the opera was not good she is more likely to profit by that, if she has the spirit of the true artist, which I think she possesses, than she would be if she were told that her performance was superior or equal to that of other artists of renown who have appeared in this part.

That was an excellent idea of Walter Damrosch at the performance of the Symphony Society on Sunday, to darken the auditorium. There is really nothing to see, except the movements of the orchestra and the conductor, of whom one sees only the back.

When the auditorium is dark people cannot read programs, and especially "program notes," most of which could be better omitted. They must give their undivided attention to the music itself.

This is not only a good thing for the audience, but if you come to think of it is a good thing for the players. The rustling of programs and the movements of an au-

dience are all disturbing to players, who need nothing so much as repose on the part of those who are listening to them, in order to enable them to do their best work.

Heaven help us all! Our dear, blessed friend, Meltzer, in his enthusiastic campaign for opera in English, has finally got to quoting Scripture in the *Sunday American* in an argument with his much-beloved brother, Henderson of the *Sun*.

I am with Meltzer on this question, but only within certain very decided limitations. And personally I am far more concerned that we should do our utmost to encourage the American composer than that we should torture certain librettists from the French, German and Italian into English.

I cannot but think that Mr. Meltzer has begun somewhat at the wrong end of the problem.

In the first place we have forgotten that an opera cannot exist until there is a libretto. In other words, literature or poetry, if you will, must precede music. One of the reasons why we have not better operas is that the poor librettist is not alone badly paid but ignominiously treated. Take a number of music lovers even connected with the profession, and how many can tell you the name of the librettist of Verdi's "Aida." And Verdi could never have written the music had there not been a librettist—a man with the ability to give us the dramatic story which enthalls us every time we see and hear it.

Now, the libretto must inspire the composer, and it must also, if you will think a moment, cause the composer to make certain musical phrases which will fit the phrases of the librettist.

It is therefore, not so much a question as to whether "Faust" is a German story and therefore should be rendered in German, or whether we should hear "Faust" in English because the people who hear it speak English. But rather it is a question that Gounod, in composing his music, adjusted it to the phases of the French original.

And however well a translation may be made of that French original it will not have the peculiar rhythmic quality which the composer had before him when he made his music. In other words, an opera should be given, wherever possible, in the original language to which the composer fitted his music.

And then we shall have the work as it came from the workshops of the men who created it.

Perhaps you remember a correspondence I had not long since with an anonymous person who signed himself "A voice from the wild and woolly Middle West"? It was he who was arguing for an anarchy of linguistics in America in regard to song. Evidently I stepped on two or three of his sore toes, for he came back at me with four pages of writing—I can scarcely say thinking. E. G. he asks: "How would you like to hear Nevin's, or Cadman's, or any other American compositions sung in Italian or French? (The italics are mine.)"

What are you going to do with a man whose logical, or rather illogical, processes work like that? What has an American's desire to hear American songs sung in Italian or French got to do with the case? If Mr. "Woolly" wants to approach within hailing distance of the crux of the matter, let him put that question to an Italian or a Frenchman.

Of course, I do not want to hear Nevin's or Cadman's songs sung in another language, but that is small reason why foreigners might not want to. I grew up with Schubert's songs as my Bible, and in those early days never heard the refrain of "Un geduld" sung otherwise than "Thine is my Heart," and I cannot conceive that for that reason I have had a less rich experience of the song than if I had grown up hearing it sung "Dein ist mein Herz." In fact, it has a far more intimate meaning to me, having been borne in upon me in my own tongue.

Mr. Woolly surmises that I will not reprint the whole of his second letter. It is not, however, from fear of making public

anything which he says (such as the names of the members of the quartet of whom he spoke, namely—Corinne Rider - Kelsey, Herbert Witherspoon, Jeanet Spencer and Mr. Johnson) that I refrain from doing so, but because the quality of his mental processes scarcely merits the space which would be necessary. I must, however, quote for you his "parting shot," delivered after telling about the existence in America of foreign churches, Sunday schools, etc. Here it is:

Emigration will have to be abolished if we are to become an American nation—it is just the beautiful in this idea of freedom in this land that we can be free in language and religion. A parting shot!

In this connection I would bid Mr. "Woolly" think of one previous occasion where religion and diversity of language got into a rather unhappy mix-up. Its name was—Babel.

The words "A parting shot" were attached to the above paragraph as given, yet they may have been intended to refer to the final paragraph of my correspondent, which was as follows: "Will Schumann-Heink, who now is an American, use all-English programs?"

Oh, logic, what a jewel art thou! But I suspect that the "Cracked Voice," as he now signs himself after my previous suggestion to him, is merely trying to flim-flam me with sophistry.

My previous passage at arms with this anonymous advocate of Babel did nothing less than inspire to poetic frenzy a certain Urania Matz, of Philadelphia, who writes a footnote, "Nothing anonymous about the Quakers, Nick dear." The first line of her limerick, which reads "A musical cynic, Mephisto," promises very well. There would seem to be a little slip-up, however, in the second line, "Gives death-dealing blows with great gusto." "Poor wild woolly West" is all right for the third, and precedes well "He attacked with keen zest," and then comes a real Garrison finish in "And soon laid him low with his fist-O."

As an inspirer of poetry, a veritable muse, your Mephisto steps into a new rôle. One swallow, however, does not make a Summer, nor does one brief versification argue the existence of a very successful muse. Miss Matz, however, was inspired to two poems. The second one has metrical deficiencies which make it "unavailable for publication." Its purport, however, is to intimate that my pet theme is "musicians be hanged." But the poet goes on to say:

—But blamed if we see
That they're worse'n he,

meaning myself. Well, I never set up to be better than musicians in general, but only claim to be able to point out some of their foibles.

My compliments to the Quaker poetess who scorns anonymity.

The other evening I went to the recital which Paul Dufault, the Canadian tenor, gave, and in which he displayed an artistic grace, a charm, a capacity for *legato* singing and a clearness of enunciation which took a large and critical audience by storm, particularly as it was united with a most modest and agreeable personality. When we came out we all got a card advertising an artist who is to give a recital.

I quote *literatim et verbatim*.

"Jean Prosteau is a the most clever violinist. We heard him play the Tchaikowsky's concerto with orchestra and two pieces of Paganini, the Witches Dance and Palpit. This artist proved great musical comprehension and the tears were in the public eyes."

Budapest.

"The violinist Jean Prosteau stupefied the public by his extraordinary technique. Goldmark, the Hungarian Melodies from Ernst and the Scenes of Csarda from Hubay, were perfectly interpreted. The birds in the mountain composed by himself is a charming 'fantaisie' full of life and finesse."

"The prince of Coburg wick honored greatly the concert by assisting himself on his toes congratulated heartily the artist."

Abrazzia."

I think that you will agree with me that the prince of Coburg must have been full of "life and finesse" to be able to "assist himself on his toes" to congratulate "heartily" the artist.

Your

MEPHISTO.

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Chicago Examiner, Monday, November 20, 1911—Consolo brought to his part of the concert at Music Hall all the characteristics which have gained him renown. His playing of the variations was finished and highly artistic, and the quartet of Brahms further accentuated his admirable pianistic qualities.

The Kneisel Quartet gave an artistic rendition of the Beethoven quartet, opus 85, two movements, from the Debussy quartet, which is now becoming familiar to our music lovers, and William Willeke, the 'cellist, shared with Consolo the honors in the Mendelssohn variations for 'cello and piano.

WITH THE BARRERE ENSEMBLE.

The Evening Sun, November 28, 1911.—The post-humous piece by the Russian sounded as fresh and charming as if no dust of five and thirty years had lain upon the unpublished score. It had form and force, imparted by a grand piano powerfully played by Ernesto Consolo.

New York Times, Tuesday, November 28, 1911—Mozart's Serenade is true Mozart; not always of his highest or most distinguished inspiration, but very animated, full of his urbane gayety, and in the adagio of an unusual warmth and deep feeling. The instrumental timbres are used with much skill; and, indeed, Mozart himself intimated that he put a little more thought into this than usual with him. Schubert's Variations were played with delicacy and sympathetic understanding by Mr. Barrère and Mr. Consolo. If anything could, such a performance of these variations would do something to bring back to life this once popular instrumental combination, for they seem to be music growing straight out of the character and contrast of the instruments.

WITH THE KNEISEL QUARTET.

Chicago Daily Tribune, Monday, November 20, 1911—Mr. Consolo has so frequently joined his art to that of the Kneisel Quartet that the delights he prepared for his listeners in the Brahms A major quartet for piano and strings served only to renew and to confirm old impressions. These are concerned with a refinement of tonal art whereby the piano may rival the violin and the 'cello, even when played by Kneisel and Willeke, in the direction of *cantilena*. For to Mr. Consolo must be awarded

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Rothier repeated a thoroughly artistic, though conventionally conceived, portrayal of *Mephistopheles*. — *Press*.

M. Rothier, who was the *Mephistopheles*, had more acquaintance with the traditions of "Faust" than any one in the cast. — *Morning Telegraph*.

On the other hand, M. Rothier was an excellent *Mephistopheles*, resonant and virile and free from overacting. — *Herald*.



One of the admirable features of the performance was Mr. Rothier's *Mephistopheles*, one that filled the traditional outlines with something of individuality and added thereto some very good singing. — *Times*.

Mr. Rothier, however, is conversant with the traditions of the latter rôle, and performs it far more commendably than anyone else has at the Metropolitan in several years. — *The Globe*.

—Photo by Mishkin.

BAUER, BRAHMS AND THE PHILHARMONIC

Pianist Advances a Concerto That Has Been Heard in New York Only Twice

Harold Bauer, pianist, was the soloist at the Philharmonic concert on Thursday evening and Friday afternoon of last week. He played Brahms's D Minor Concerto, which, the program notes declared, had hitherto been played only twice in New York, though composed as early as 1859. Just why Mr. Bauer chose to give it a third hearing is one of those inscrutable mysteries which frequently confronts the observer of musical events. A drier or more generally uninspired affair has seldom been served up to a New York audience.

All honor to Mr. Bauer for making as much out of the anaemic piano part as he did. At the close of each movement he was rewarded with applause that was unmistakably intended for his own artistry. The orchestral accompaniment was not invariably in such accordance with the soloist as it should have been.

Relief from the concerto was provided by the rest of the program, which opened with Smetana's symphonic poem, "Vysehrad," and closed with Schubert's C Major Symphony. The Smetana work never rises to such heights of idyllic loveliness as the same composer's more frequently heard "Moldau," and is somewhat long for its content, but it is not without freshness and the charm of Bohemian folk color. The treat of the occasion was the divine Schubert symphony, of which Mr. Strinsky gave a reading that abounded in poetry, freshness and elasticity of rhythm. Particularly happy was he in the andante, and the scherzo and finale were properly exuberant and buoyant. The symphony aroused much enthusiasm and it is to be hoped that Mr. Strinsky will soon repeat it. H. F. P.

Mr. Bergey Plans Unique Recitals

CHICAGO, Dec. 4.—Theodore S. Bergey and his wife have arranged three recitals to be given at their operatic school in the Steinway Hall Building by advanced pupils in the next two months. The first will be given entirely by German pupils, the program to be made up of German composers and only German to be spoken during the evening; the second will be made up of French compositions with a program comprising selections of Chaminade, Massenet and Debussy, while the third of the series will be made up entirely of Italian operas given in Italian. C. E. N.

Kneisels Play at Chicago University

CHICAGO, Dec. 4.—The Orchestral Association at the University of Chicago last week presented the Kneisel Quartet in the Leon Mandel Assembly Hall. The program included Beethoven's Quartet in F Minor and C Minor, the Andante from



Characteristic Attitudes of the Celebrated Contralto, Sketched for "Musical America" During Her Song Recital in Carnegie Hall, New York, on Tuesday Afternoon of Last Week.

Tschaikowsky's Quartet in D, Presto from Raff's Quartet in G Minor, and the Andante from Schubert's Quartet "Death and the Maiden." A novelty was the Fantasia for violoncello by Willem Willeke. C. E. N.

Charles W. Clark in Paris Concert

PARIS, Dec. 2.—Having just completed a highly successful tour of France and England, Charles W. Clark, the American baritone, was heard in a Paris concert this

week by a big audience, including practically the entire American colony. Mr. Clark is soon to return to America.

Dan Beddoe, the tenor, sang at the Liverpool Philharmonic Society's last concert.

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Activities in Music Studios of New York

Julia Strakosch Returns to Europe

Julia Strakosch, an artist-pupil of Hattie Clapper Morris, has just sailed for Europe, where she will take up her operatic work again. She has been in this country for some few weeks coaching the title rôle of "Carmen" with her former teacher, to whom she not only gives entire credit for her success, but also returns periodically for further instruction and coaching.

Mlle. Barnato at Mme. Ziegler's School

A musicale was given to the students and friends of the Ziegler Institute, at the Institute in the Metropolitan Opera House Building, Tuesday evening, November 21, at which Mlle. Elli Barnato, who is quite one of the finest coloratura singers, gave illustrations of coloratura and lyric singing.

On the program was the Mad Scene from "Lucia"—"Caro Nome"—David's "Char-nant Oiseau" and some English ballads.

Activities of the ANDERSON BUREAU 5 WEST 38th STREET NEW YORK

The following bookings already closed for the ensuing season indicate a remarkably good year for the artists under the management of WALTER R. ANDERSON.

CAROLINE HUDSON-ALEXANDER, Soprano—Banks Glee Club; Buffalo Guido Chorus; Jersey City Choral Society; Newark Lyric Club; New Haven Oratorio Society; Pittsburgh Mozart Club; etc.

GRACE KERNS, Soprano—Buffalo Chorus; East Orange Musical Art Society; Englewood Glee Club; Hamilton, Ont., Oratorio Society; Mendelssohn Glee Club; Providence Arion Society; Summit Choral Society; Troy Choral Club; Etc.

MILDRED POTTER, Contralto—Columbia University Choral Society; Maine Festival; Nashua Festival; N. Y. Rubinstein Club; Paterson Festival; Troy Choral Society; Worcester Oratorio Society; Yonkers Choral Society; Etc.

LAMBERT MURPHY, Tenor—Maine Festival; Manchester Choral Society; Nashua Festival; Worcester Festival; Etc. (Engaged Metropolitan Opera Co.)

PAUL ALTHOUSE, Tenor—Allentown Euterpean Society; Albany Festival Association; Boston Choral Society; New Haven Oratorio Society; Norristown Choral Society; Troy Choral Club; Lawrence Choral Society; Yonkers Choral Society; Lowell Choral Club; Etc.

GILBERT WILSON, Barytone—Pittsburg Apollo Club; East Orange Concert; Trenton Choral Society; Hackensack Club; Etc.

CLIFFORD CAIRNS, Bass—Albany Festival Association; Cleveland Harmonic Club; Chicago Apollo Club; Providence Arion Society; Worcester Festival; Etc.

MANHATTAN LADIES' QUARTET—Chicago Women's Club; Delaware College; N. Y. Arion Society; N. Y. Deutscher Verein; St. Louis Pedagogic Society; Jersey City Club; Passaic Club; Pacific Coast Tour; Etc.

KNEISEL QUARTET—Allentown Euterpean Society.

QUARTET—"Judas Maccabeus"—New Haven Oratorio Society.

Mlle. Barnato is temporarily in New York and is giving the students of the Ziegler Institute exceptional opportunities for coaching. Prior to the recital there was a short talk by Mme. Ziegler on the head voice and coloratura singing, and at the close of this program the students were invited to ask questions of Mlle. Barnato, all of which were answered.

Mrs. Virgil on Tour

Mrs. A. M. Virgil, director of the Virgil Piano School of New York City, has begun a tour of West Virginia, Pennsylvania and New York State, with her gifted young pupil, Lucille Oliver, who will play from her repertoire of classical and standard modern composers. A more extended tour will be made through the South this Winter.

New York Pupil in Concert

An artist pupil of Mme. Lillian Sherwood-Newkirk, Clara Marie Jaeger, gave a successful concert in Montclair Club Hall, Friday evening, November 17, assisted by Paulo Gruppe, the Dutch 'cellist. Miss Jaeger, who has received her entire vocal instruction from Mrs. Newkirk, sang selections by Puccini, Massenet, Schumann, Grieg, Wagner and others, and received the hearty endorsement of a large audience.

Success of Mme. de Serrano's Pupil

Miss Williams, of New York City, recently sang two selections at the dedicatory services of the First M. E. Sunday School Temple, Melville, N. Y., and the quality of her voice, as well as the exceptional range, elicited great admiration. Her voice, which covers a three octave range, is a dramatic soprano of brilliant and pure quality. Miss Williams is a pupil of Mme. E. B. de Serrano, of New York City, one of New York's best vocal teachers, who has coached such stars as Olive Fremstad, Charlotte Maconda, Lucille Marcel and Caroline Mihr-Hardy.

Mme. Garrigue Presents Roa Eaton

A musicale was given on Friday afternoon, November 17, at the studio of Mme. Esperanza Garrigue, presenting Roa Eaton, lyric soprano, assisted by Godfrey Pretz, flutist. Miss Eaton, who was heard in New York last Summer as soloist at the Century Theater "Pop" concerts, again showed herself the possessor of a fine voice, which she handles with good sense of tone values. She sang "La Fauvette," an aria from Grétry's "Zémire und Azor," with flute obbligato, which on this occasion had its first performance in America, an aria from Puccini's "La Bohème"; a "Berceuse," by Anthime Donnay; "L'ame des Fleurs," by Magdeline S. Worden, and songs by Arne, Schindler, Hawley and Bishop. Mr. Pretz played Johannes Donjon's "Rossignolet" and Dvorak's "Humoresque" in a commendable way. Julia Waixel played the accompaniments with discretion and taste.

AT PEABODY CONSERVATORY

Numerous Recitals of Interest by Students and Faculty

BALTIMORE, Dec. 4.—As the season advances interest increases in the Friday afternoon recitals at the Peabody Conservatory of Music. Last Friday afternoon an unusually pleasing joint recital was given by J. C. van Hulsteyn, violinist, and Adelin Fermin, baritone, with Clara Ascherfeld and Howard R. Thatcher, accompanists, all of whom are members of the Peabody Conservatory faculty. Mr. van Hulsteyn opened with a delightful rendition of Tartini's

Sonata in G minor, which was followed with selections by Joseph Sulzer, Couperin, Pjot, Smetana and Vieuxtemps's Adagio from the Fourth Concerto and D'Ambrosia's Canzonetta. Mr. Fermin sang in beautiful style a group of songs by Grieg and works by Schubert, Brahms, Pjot, Smetana and other masters, concluding with "Marching Along," by George F. Boyle of the Peabody faculty. Mr. Fermin possesses a rich baritone voice of dramatic power which was strikingly revealed in his singing of Schubert's "Der Erlkönig."

The opera class of the conservatory has resumed rehearsals with a large enrollment and much good material. The plans for this season are for a complete production, in costume, and with scenery of an act each from three operas. The ones at present in rehearsal are Bizet's "Carmen," act second, and Wagner's "The Flying Dutchman," act second. The third opera has not been definitely selected. The class is under the direction of Harold Randolph, with the assistance of the vocal teachers of the conservatory. Frederick R. Huber is the accompanist.

Lina De Rosset, a former student of the conservatory, has been appointed instructor

of piano and harmony at St. Mary's School, Raleigh, N. C.

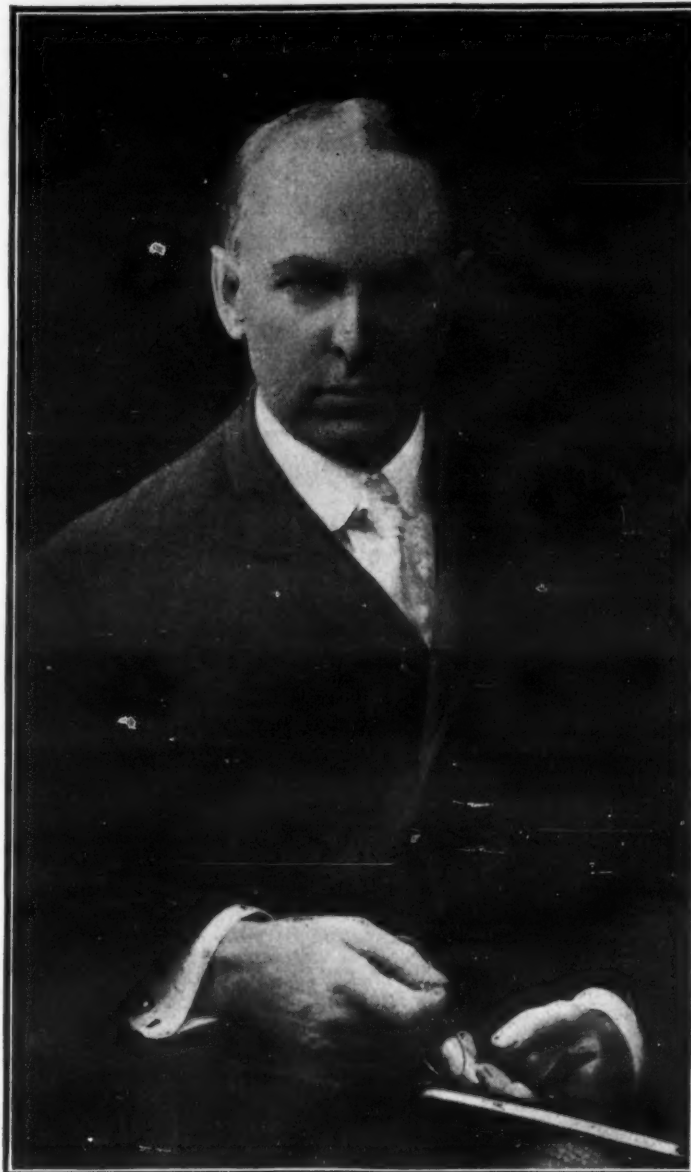
The Students' Orchestra will give two concerts this season, one in December and the other one in March. The program for the first concert will consist of the "Egmont" overture of Beethoven, the "Unfinished" Symphony of Schubert and MacDowell's D Minor Piano Concerto played by Anne A. Hull.

Director Randolph recently gave an informal piano recital for the students and teachers of the conservatory, playing works by Bach, Schubert, Schumann, Chopin, Faure, D'Albert and Liszt.

The December number of the Peabody Bulletin, a monthly publication of the conservatory, is brimful of bright contributions. May Garrettson Evans, superintendent of the preparatory department, is the editor and Annie May Keith, secretary of the conservatory, is associate editor.

W. J. R.

"The Snowman," the pantomime written by Erich Korngold, Vienna's wonder-child composer, and produced at the Vienna Court Opera last Winter, will be given in Berlin and Moscow this season.



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The appearance of Miss Case in this city has created a sensation in musical circles.—*Dispatch*, Pittsburg, Pa., May 6, 1911.

Miss Case possesses an unusual range. Her voice is perfectly placed, she possesses unusually fine diction, and a natural temperamental delivery, which at once thrills and captivates her audience. Singing of such quality has rarely been heard in Pittsburg concert halls.—*Spectator*, Pittsburg, May 12, 1911.

Philadelphia Orchestra Concert

The soloist of the evening, Miss Anna Case, of the Metropolitan Opera Company, so pleased with her singing "Elsa's Dream" that recall after recall followed until she repeated the solo. Miss Case has a soprano voice of velvety texture, particularly rich and deep

in her lower notes and ringing true and clear in her higher tones. Her rendition was especially pleasing in the reserve with which she gave the aria, singing with pathos and beauty, without the touch of melodrama which so often mars this song.—*The Evening Journal*, Wilmington, Del., Feb. 21, 1911.

In her first number she soared easily and smoothly up and up the scale until she took and held clear and full and sustained with remarkable power F above high C. And in the aria from "Rigoletto" she touched high E without apparent effort. There are vocalists who can screech these notes, but Anna Case is the only woman ever heard in Utica who can sing them. Her lower and middle registers have a mellowness and a freshness rarely heard.—*Utica*, N. Y., *Observer*, April 20, 1911.

ECHOES OF MUSIC ABROAD

Ernst von Schuch, Dissatisfied in Dresden, May Go to Munich
—Composer of "Quo Vadis?" Criticizes Modern Tendencies
—American Pianist Introduces New Concerto in London—
Hammerstein's London Company Top Heavy on the Male
Side—What Strauss Used to Think of "Siegfried"

JUST when popular belief has practically disposed of the question of a successor to Felix Mottl at the Munich Court Opera by appointing Bruno Walter to the post—without reckoning with Walter's present employer, Hans Gregor, it is true—the good people of the Bavarian capital, who take their opera very seriously indeed, are called upon to get worked up to a fresh pitch of excitement by the announcement of a new and unexpected candidate for the much-desired directorship.

Ernst von Schuch, for many years the conductor-in-chief and mainstay of the Dresden Court Opera, having finally become utterly dissatisfied, according to report, with conditions that have succeeded in shearing the Dresden Opera effectually of its former glory as Germany's foremost temple of lyric art, has deemed the moment opportune to invite negotiations from other spheres of activity. It is said that the Intendant-General of the Munich Court Theaters has not been slow to make him an offer.

As the Mottl position carries with it the musical supervision of the annual Wagner Festival at the Prince Regent Theater and the Mozart Festival at the Residence Theater, and as Munich has long since outrun Dresden as an opera center—even apart from the Summer festivals, von Schuch would have a considerably wider scope there than where he has been for so many years. He is no longer a young man and this appointment would form, in a sense, a climax to his career.

 HOWEVER potent the spectacular features of "Quo vadis?" may prove in drawing the London public to the new London Opera House, it is beyond the bounds of probability that the Nougès version of Sienkiewicz's popular novel will repeat its Continental records at Oscar Hammerstein's new house. Within seven months of its première in Paris it reached its hundredth performance at the Gaité Lyrique, and the 150th is to take place this month with the composer conducting. In the course of the season he will conduct hundredth performances in Vienna, Prague and Moscow as well as the first Berlin performance as the inaugural attraction at the new Kurfürsten Opera. One solitary hearing of the work appeased New York curiosity.

Interviewed when in London to sponsor his opera as the opening Hammerstein novelty, Nougès expressed the opinion that too many composers nowadays, with advanced tendencies, write for the theater, as though they were writing for the concert-room. "And consequently," he said, "too much music designed for the stage at the present day is symphonic, rather than operatic, in character. Debussy's 'Pelléas,' of course, is a perfect art work in the intimate connection it preserves between what happens on the stage and in the orchestra. That is because Debussy has mastered 'atmosphere.' But there are other composers—in France, as elsewhere—whose sole object seems to be to write complex music, even when the subject demands simplicity of treatment, and the result is that the public are often bored. One of these days they will seek solace at the cafés chantants, from sheer despair of hearing a real melody anywhere else."

César Franck is his musical deity among the moderns. When asked how he felt towards Richard Strauss he replied, "Well, I heard 'Elektra' and, to be frank, I neither liked nor disliked it. But this much is certain, whether one approves or disapproves of Strauss's music, one must recognize that

he has the sense of the theater strongly developed. Composers make a mistake, however, in following his, or anybody else's lead, and writing complicated scores merely for the sake of being complicated. It is



A Recent Portrait of César Franck

From Musica.

The recent death of Alexandre Guilmant has reminded the Parisians of the fact that his greatest predecessor was César Franck, who not only equaled Guilmant as an organist but surpassed him as a composer. French organists still regard him with the deepest veneration as a sort of patron saint. The above portrait of Franck was made lately by Mlle. Rongier, and shows the master at the organ of the Church of St. Clotilde, in Paris, where he was so often in the habit of charming multitudes by his remarkable skill in improvisation.

not difficult. Any one can write 'difficult' music. But to invent a melody—that is what so few can do nowadays."

Every leisure moment while traveling Nougès devotes to the score of "Dante," which he is composing to a libretto left by Victorien Sardou. He has also undertaken to translate Oscar Wilde's "Portrait of Dorian Grey" into the language of the lyric stage, while two other new works, "The Dancer of Pompeii" and "The Eagle" are scheduled for early premières, the former at the Paris Opéra Comique at the end of this month and "L'Aïole," described as a "Napoleonic opera" at Rouen in the first part of January.

 AS his "Auf Wiedersehen" to the London public before leaving for his first American tour, Wilhelm Bachaus will play Beethoven's "Emperor" Concerto and a Chopin group at Queen's Hall on Saturday of this week. Fritz Steinbach, of Brahmsian affinity, goes over especially to conduct the Brahms C Minor Symphony and Bach's Third Brandenburg Concerto.

That gifted American pianist who left this country as a wonder-child and has

never since returned, Marguerite Melville, followed a Continental custom that is yet foreign to this country's concert rooms when she built the program of her recent concert with orchestra in London of three concertos. There was applause aplenty for her playing of Beethoven's "Emperor" and the Schumann A Minor, but the novelty, a concerto by Henryk Melcer, that can boast of having won a Rubinstein prize, scarcely repaid the pains of learning it, to judge from *The Observer's* verdict:

"Generally speaking, the concerto was a hotch-potch of many themes and much passage work that had come under the composer's fingers during a well-varied course of piano study. There can be no question that Henryk Melcer is a pianist. Some little side paths of pure learning—a terrible fugato, for one thing—were oc-

THIS is what Richard Strauss thought of Wagner's "Siegfried" when he was fourteen years of age, according to Dr. Steinitzer's new biography of Richard II as translated, in part, in the *London Mail*:

"I was bored to extinction—bored so cruelly, so frightfully that I can't tell you how horrible it was. The introduction is a long drum-roll with bass-tuba and bassoons roaring on their bottom notes, which sounds so stupid that I burst out laughing. No trace of coherent melody! I tell you, the chaos is such that you can't have the least conception of it. One place sounds like a cat dying, and the appalling dissonances might shake mountains into omelettes with fright. The fiddles exhaust themselves in perpetual tremolos, and the wind in fiddle-passages; and Wagner has even muted his trumpets in order to make everything quite horrible and infamous.

"My ears buzzed with these abortive chords—if most of them can be called chords; and the last act makes you perish of weariness. This last scene is—I can't think of a word to describe its horrible-ness! And if you have heard the first scene of the first act you have heard the whole twaddle, for afterwards it is only repeated over and over again. The one thing that sounded at all right was the wood-bird's song. The noise at the beginning of Act III is enough to burst your ears. You could express the whole . . . in a hundred bars, for it is always the same, dreary, dreary, dreary! . . ."

A couple of years later, after having previously pronounced it "chaos" he was found studying a full score of "Tristan und Isolde," by his father, who mournfully reminded him that "it would do him more good to be studying Reissiger."

* * *

ONE of the most significant tributes as yet paid to Oscar Hammerstein's American tenor by the London press was the hope expressed by the conservative *Daily Telegraph* that local opera-goers would soon wake up to the fact that in Orville Harrold their city now boasts "one of the most brilliantly endowed tenors with whom it has made acquaintance in recent years." It seems that in this performance his singing of "L'asile muet" and "Sui-vez-moi" was "quite magnificent."

It is highly probable that the invading impresario will decide to devote his efforts more especially to the newer works, as the critics, while appreciative of the manner in which "William Tell" and "Norma" have been revived, yet deplore the wasting of such excellent resources as he has at command on antiquated operas and hope that circumstances will permit him to forget the others of like nature he has placed in his repertoire. The *Observer*, which has nothing but the warmest praise for most features of the new enterprise, speaks of the revival of "William Tell" as suggesting "the unswathing of a mummy in the hope of a spark of vitality remaining in the disemboweled one." At the same time the *Daily Telegraph* notes that "if Rossini's almost-forgotten opera had to be revived it could not have been better done."

The same authority, after the first repetition of "Quo Vadis?" for which Nougès was induced to remain over, was convinced that "London has never witnessed so magnificent and lavish a production." Jacques Coqui, for three years the stage director at the Manhattan, has received generous recognition for his masterly skill.

Of special interest to those who saw and heard "Hans the Flute Player" last season is the record of the success made by Georges Chadal, the Manhattan *Hans*, as *Chilon*, replacing the remarkable Figarella in the Nougès musical spectacle. True to his Manhattan traditions, Hammerstein seems to have drawn about him a more uniformly excellent body of men artists than of women. In addition to Maurice Renaud and Orville Harrold, Figarella, José Danse, Chadal and Henry Weldon have proved themselves of special value to the company.

Apart from the American Felicia Lyne and the Opéra Comique's Aline Vallandri, however, none of the women, it would appear, has yet measured up to the standard set by the other side of the house. The

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

impresario expects Margarita d'Alvarez to make much of better opportunities than she had at the Manhattan, and this month, too, Lina Cavalieri, already more popular in London than she has ever been in New York, joins the company. Victoria Fer, on whom Oscar has built high hopes, had a somewhat misplaced début in "William Tell." But then Mary Garden rôles are supposed to be her long suit, and how, by any wrench of the imagination, could Mathilde in the Rossini opera be placed in that category?

FEW indeed are the lyric stages of officially first rank in Germany and Austria that extend their hospitality to Siegfried Wagner's attempts to prove himself an opera composer. The Hamburg Municipal Opera hitherto has been kindest to them in giving them at least a hearing. Now Hans Gregor has placed the young Siegfried under a bond of undying gratitude to him by acquiring the rights—a task not beset with very formidable difficulties—to "Banadietrich" for the Vienna Court Opera, where it will be staged as the last novelty of a season not very auspiciously inaugurated. This is Siegfried's latest work as publicly demonstrated, but his newest achievement, "The Black Swans' Realm," is, or shortly will be ready for a première.

Gregor has decided to bring back to Vienna Elsa Bland, a promising young dramatic soprano of the Mahler régime, who has since then been singing in Italy. Lately she has been the Isolde in the production of Wagner's love-drama at the Dal Verne in Milan. Gertrude Förstel, who recently left the Vienna institution because of friction with the new director, has consoled herself, temporarily at least, with matrimony.

EXTRACT from a History of Music written for children that has just been published in London:

"Debussy is the best of all since Wagner, but as different as two composers could be. He makes the music follow what is said and express the feelings of the events going on."

And again:
"Puccini, Mascagni, Leoncavallo and Cilea have all written pretty things. Puccini has done the most, and Mascagni the prettiest compositions of the four."

ANOTHER Russian dancer of marvelous virtuosity, likewise of marvelous jewelry, has tripped into London's somewhat dance-sated affections. This is Mme. Kchessinska, who has come to Covent Garden to succeed Anna Pavlova, now touring the country. In the course of an interview

given over for the most part to gems and gowns, the new star with the twinkling feet again called attention to the high regard in which the Russians hold their ballet and its art.

"The ballet in Russia is quite on a different plane from that in England," she explained. "On Sunday night, the great ballet night, the Marien Theater (the Imperial Opera) is filled with a gay crowd, the place is ablaze with jewels and uniforms, a sight to be seen! People vie with each other to get the subscription seats, some are held for a generation in the hands of the same families. Russian nobles give up their theater seats only when they die."

PARIS hears that Emma Calvé is likely to return as a long-delayed guest this Winter, but where she is to appear is not yet definitely known. By the process of elimination, however, the Opéra and Opéra Comique being alike unavailable, the Isola Brothers are believed to have engaged her for a short season at the Théâtre Lyrique de la Gaité, doubtless for Isidore de Lara's "Messaline."

Meanwhile, Lucienne Bréval, restored to the Opéra's fold, is once more in what Parisians consider her proper element, especially when she appears in such works as Massenet's "Le Cid," recently revived. At the Opéra Comique the newly decorated and newly cast "Tales of Hoffmann" has brought Pelléas Périer fresh distinction in the three Renaud rôles, Coppélius, Dappertutto and Dr. Miracle.

HOLLAND is not without her practical musical enthusiasts. For a number of years Willem Mengelberg's annual performances of Bach's "Passion, According to St. Matthew," have focused considerable attention upon Amsterdam. It is now explained by the London Leader, for the benefit of outsiders, that a wealthy music-lover and Bach enthusiast of Amsterdam organized these performances in his lifetime, bearing the cost, and at his death left a sum the interest on which suffices to keep them going as a permanent institution. For many years now they have invariably resulted in a profit.

HAVING completed her season in Sydney, Nellie Melba has taken her opera company on to Melbourne for eight weeks. Conspicuous successes in the company's repertoire have been "Roméo et Juliette," with John McCormack and the great Australian diva; "Carmen" and "Samson et Dalila," both giving Eleonora de Cisneros opportunities she has never had in this country, and "Madama Butterfly," with Jeanne Korolewicz in the name part. The financial results thus far have justified the ambitious undertaking.

Baritone Washburn's Southern Tour

NASHVILLE TENN., Nov. 25.—Charles Washburn, baritone, and Guy McCollum, pianist have returned from a short tour of the South. They appeared in Birmingham, Ala., and other cities with great success. Mr. Washburn is an exceptional artist, in that he is able to present songs of many styles with equal success. In his programs he sang classic songs, negro melodies and songs about and for children. In his classic songs he displayed a musicianship, which, joined with his good voice control, gave much pleasure to the audience and, as a Southerner, he showed his ability to enter into the spirit of the negro song. But as a singer of children's songs Mr. Washburn is in his element. These songs he renders with a charming naïveté which immediately brings demands for more from his hearers. There is probably no other baritone who specializes in this field.

Baltimore Chamber Music Concert

BALTIMORE, Nov. 27.—A highly enjoyable concert at the Academy of Music Concert Hall Monday evening engaged Clara Ascherfeld, pianist, and the Peabody Conservatory String Quartet, consisting of J. C. van Hulsteyn, first violin; Harry Sokolove, second violin; Howard R. Thatcher, viola, and Bart Wirtz, cellist. Miss Ascherfeld proved a brilliant pianist and was at all times in perfect unison with the strings. The playing of each participant was of a remarkably high standard. The composers represented on the program were Beethoven, Mozart, Böellmann and Schuman.

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Russian Ballet at Metropolitan

The Imperial Russian Ballet will make its first appearance at the Metropolitan Opera House at a special performance on Tuesday afternoon, December 19. The feature will be a four-act ballet, "Lac de Cygnes" ("Lake of Swans"), a tale without words with music by Tchaikowsky. The leading female characters will be impersonated by Katrina Geltzer, première danseuse étoile of the Imperial Moscow Opera. Mikail Mordkin will have the leading male rôle in "Lac de Cygnes," in which will also appear Alexander Volinine, premier danseur classique, and the following solo danseurs: Mlle. Plaskewitszkya, Schuber, Pantekiewa, Jame, Merkowskaja, Kun, Pajitzkaja, Gluck, Ossipova, and Barbees, Trojanowski, West, Maschat, Markowski, Nezkowskaja. A full corps de ballet will support the principals. "Lac de Cygne" will be followed by a ballet divertissement danced by Mlle. Geltzer, Mlle. Pajitzkaja, Mordkin, Volinine and other soloists. The orchestra will be directed by Podesti.

Gardner Lamson's First Recital

Gardner Lamson, bass baritone, who for the last ten years has been engaged in opera in Germany, will give the first of a series of three recitals at Carnegie Lyceum on Thursday afternoon, December 7, under the management of E. S. Brown. His program will contain a group of songs by Schumann, Strauss and Chadwick, and numbers by Marschner, Loewe, and an excerpt from the third act of Wagner's "Die Meistersinger."



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IN THE REALM OF LIGHT OPERA

Ivan Caryll Becoming an American Citizen—Mr. Savage Presents a New Viennese Opera, "Little Boy Blue"—"Peggy" at the Casino

By WALTER VAUGHAN

IVAN CARYLL, the composer of "The Pink Lady," is spending a few weeks in New York making arrangements for the production of a new musical piece which he has just completed for Klaw & Erlanger. In the meantime he is undergoing the process of becoming an American citizen. He took out his first papers last week.

Mr. Caryll has made his home in London for the past twenty years and is a Belgian by birth, although popularly supposed to be a native of England, where his reputation as a composer of light operas and musical comedies has largely been made. Many of his works have also met with much success in this country, particularly "The Runaway Girl," "The Dutchess of Danzig," "The Circus Girl" and "The Pink Lady." The last is the only one of his many productions to be presented in this country before first being given in London, and it has had a run of over ten months in New York besides being presented by two companies on the road.

"This piece," said Mr. Caryll, "I regard as my 'Merry Widow,' which in late years has come to be a sort of standard of success for light opera. As far as the sale of the music is concerned we have already beaten the popularity of 'The Widow' over here. I know because the same house publishes the music of both. The sale of 'The Pink Lady' music is being held back in England because it has not been thought to be a good idea to have the tunes familiar over there before the play is produced in London, which is to be sometime this season. It will also be seen in Paris, Berlin and Vienna."

"I think the American public is more difficult to please than the English, but I find many new ideas over here which I seemed unable to do in London. I have studied the public here and the musical taste is exceptionally good."

"LITTLE BOY BLUE," Henry W. Savage's only light opera production of the year, was presented for the first time in New York last week at the Lyric Theater, where it was well received. It is described as a "romantic operetta" by Rudolph Schauzer and Carl Lindau, the American adaptation being made by A. E. Thomas and Edward Paulton, with music by Henri Berenz. The piece under the title of "Lord Piccolo" had a long and

prosperous run abroad, which may be duplicated here, although the operetta has not been strengthened in the translation and adaptation.

The story is of a Scotch earl who goes to Paris to inspect a marquis who is to marry his ward. A French detective leads



Scene from Henry W. Savage's Production of the New Viennese Operetta, "Little Boy Blue."

him to believe a long-lost heir can be found and substitutes the heir's half-sister, Daisy, a barmaid at a Parisian restaurant, where the first scene is laid. As Daisy Gertrude Bryan is a great success; she sings well and dances charmingly. In male attire and in kilts she makes a fascinating boy.

Charles Meakins, as the Marquis, displayed a good tenor voice, which he uses with taste and John Dunsmuir's splendid bass was heard to excellent advantage. Kathryn Stevenson, as the Earl's Ward, is the possessor of a really fine voice, which she handles with much skill. The piece is magnificently staged and costumed, and is brimful of action. An augmented orchestra under the direction of Arthur Weld rendered the score in a pleasing and capable manner.

ANOTHER European light opera success was presented for the first time in America in Providence last week when John Cort presented "Jacinta," which has been sung in Europe for the past two years

under another name and is now playing in Munich. The score, which is said to abound with pleasing melodies, is by Heinrich Berte, whose writings are now in big demand throughout continental Europe. The production will be brought into New York shortly after the holidays.

* * *

THOMAS W. RYLEY'S production of George Edwardes' current musical success at the London Gaiety Theater, "Peggy" was presented at the Casino on Thursday evening of this week. The book of "Peggy" is by George Grossmith, Jr., and is founded on Xanroff and Guerin's "L'Amorce." The lyrics are by C. H. Bovill, with music by Leslie Stuart, who has supplied a number of the charming melodies for which he is famous.

SCHUMANN-HEINK STAR OF OPERA HOUSE CONCERT

Many Encores for Diva—Rita Fornia, Hermann Weil and the Orchestra Share in Receiving Applause

Even on the opening night of the season there was not a larger crowd at the Metropolitan than packed every nook and cranny of the house last Sunday night. The explanation of this phenomenon lies in the fact that Mme. Schumann-Heink was one of the soloists. There was a perfect uproar when she appeared on the stage to sing *Vitellia's* aria from Mozart's "Titus." Caruso himself might well have been proud of such a frantic ovation, which was, moreover, renewed almost before the great German-American contralto had sung the last note, and which was not to be stilled until the time-honored rule concerning encores had been shattered to bits. Bare words and cold type cannot convey the vaguest conception of the fabulous beauty of Schumann-Heink's voice in its present condition. It is now at its zenith. And what other artist is able, like this one, to stir the emotions to the very depths even in music of small intrinsic value? As an encore the diva sang the "Erlking" with the customary results. Later in the evening she was heard in "Mon cœur s'ouvre à ta voix," from "Samson et Dalila," a number which displays to best advantage the cello-like richness and melting warmth of her tones. This she in turn found herself obliged to supplement with more encores and so added Becker's "Frühlingszeit" and the drinking song from "Lucrezia Borgia"—always a favorite with her audiences and which she renders with such unctuous humor and amazing facility of vocalization.

The other soloists of the evening were Rita Fornia, who gave no end of pleasure by the rare finish and charm of her delivery of an aria from "Trovatore" and another from "Romeo and Juliet," and Hermann Weil, the new baritone, who disclosed his rich and resonant voice in an air from "Czar und Zimmerman" and Wagner's "Evening Star" song. The orchestra under Mr. Pasternack played admirably the "Rienzi" overture, a Strauss waltz, Weingartner's immensely clever contrapuntal arrangement of Weber's "Invitation to the Dance" and a "Military March" by Richard Strauss—most un-Straussian music.

H. F. P.

Zimbalist Plays in Kansas City

KANSAS CITY, Mo., Dec. 2.—Efrem Zimbalist, the Russian violinist, appeared at the Willis Wood Theater on Friday afternoon before a large audience and repeated the triumphs which he has been making in his Eastern recitals. His hearers were held spellbound by a wonderful demonstration of his mastery of his instrument.

M. R. W.



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Press Excerpts:

Mannheimer Tagblatt, Oct. 16th: "—she possesses a virtuoso technique and the gift of poetic interpretation. Her rhythmic treatment of a composition is of admirable delicacy. The sureness and temperament with which the artist performed the concert called forth the most enthusiastic applause."

Volksstimme, Mannheim, Oct. 16th: "—a Liszt player fascinating us with a brilliant technique, a soulful touch and an artistic conception. Her E flat major concerto represented a high pianistic attainment; especially in the wonderful middle movement she displayed a touch full of poetry and soulful expression."

Neue Badische Landeszeitung, Mannheim, Oct. 16th: "Miss Pyle is a great pianist, she possesses about everything that a pianist should have."

Waldenburger Wochenblatt, Oct. 28th: "—an eminent representative of pianistic art—" "—an enormous virtuosity was displayed in the very beginning with the sparkling octave runs. The astounding bravoura evinces a self-reliance that plays with difficulties. In the E flat concerto of Liszt we heard the master in all his exalted greatness and power. There is no limit to the amazement and admiration on the part of the hearers. A storm of applause broke forth as it is rarely to be heard."

Neues Tagblatt, Oct. 26th: "—Wynn Pyle, a young artist equipped with a brilliant technique. Everything was brought out so concisely that the storm of applause was but a natural result. She evinced not only a brilliant fortissimo and a clean cut rendition of the figurations, but also a soulful conception."

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BOSTON PREMIERE OF ELGAR SYMPHONY

Englishman's "Second" Makes
Poor Impression—Miss Parlow
Plays Bruch

BOSTON, Dec. 2.—At the Symphony concerts of this week Kathleen Parlow was soloist, playing Bruch's Fantasia on Scottish Airs; Elgar's second symphony was given for the first time in Boston, and Tchaikowsky's overture, "Romeo and Juliet," brought the concert to an end. Musically speaking, the greatest moment in the concert was provided by the middle part of Tchaikowsky's overture, the sensuous melody that is first sung by the violas. In these measures Tchaikowsky seems to have said all that can possibly be said, in terms of Italian melody, about the deathless passion of two of the world's great lovers. In the wonderful, sustained theme that Tchaikowsky conceived he stands only one step lower, in thought and its expression, than Wagner stands in his "Tristan and Isolde." Unfortunately, the remainder of the overture, saving the benediction that the wind instruments play at the end, cannot take rank as a great work of art. The music of the strife between the Montagues and the Capulets is impotent, swollen stuff, and thus the piece, though cleverly joined together, is not happy in its proportions. However, the love music will keep it safe from oblivion for years to come.

Miss Parlow made an extraordinary success with Bruch's show-piece, a piece which, considered from the standpoint of the musician, pure and simple, has little value, but which, as a display piece for a virtuoso and an entertainment for the majority of audiences, remains a clever and effective work. Bruch knows how to write real violin music, and in accompanying a solo violin knows full well how to score for an orchestra. Miss Parlow made the most of every opportunity, and she is a rarely equipped violinist. Her playing was almost masculine in its mastery, her tone exceptionally sweet and virile, her mechanism adequate to any test, and her musicianship of the highest quality. Her performance will surely stand out as one of the memorable events of this symphony season. The attitude of the audience was not left in doubt. The violinist was recalled repeatedly, while the hall resounded with the applause. What a brave sound it is! It is only equaled in its quality by the orchestral tutti, which seem to applaud and urge on the gallant virtuoso.

Sir Edward Elgar has inscribed over the first movement of his symphony the lines from Shelley: "Rarely, rarely comest thou, Spirit of delight." These lines impressed themselves deeply upon the consciousness of those present. The spirit of delight was indeed far away. The second symphony is a poorer work than the first, save in the clearness and transparency of its instrumentation, and, in the first two movements, a more frank, unpretentious attitude on the part of the composer. But as smug and bourgeois as the first symphony was, it had meat of a certain kind. The second symphony slithers about and gets nowhere. The orchestral tone is clearer, in the first movement there is a suggestion of that healthy buoyancy of mood which we associate with Elgar at his best, and

the slow movement is serene—but too serene. Some fell asleep. A certain gentleman writing of this symphony wickedly quoted the words of Hazlitt, anent the speech of the Marquis Wellesley: "Seeming to utter volumes in every word, and yet saying nothing; retaining the same unabated violence of voice and action without anything to excite it; still keeping alive the promise and the expectations of genius without once satisfying it—soaring into mediocrity with adventurous enthusiasm, harrowed up by some plain matter of fact writhing with agony under a truism, and launching a commonplace with all the fury of a thunderbolt."

On Dec. 12 Albert Spalding will play the Elgar Violin Concerto for the first time in this city, with the Chicago Orchestra. Both symphony and concerto are high-priced compositions, and, while it is a grievance when R. Strauss's publishers request abnormally large royalties, it is an insult and an imposition when these prices, approximately, are asked for such stuff as Elgar symphonies. However, it is unlikely that the second symphony will cost the Boston orchestra a great deal more money. It was received with less enthusiasm than has been accorded to any work heard so far this season, new or old, and this although Mr. Fiedler gave a careful and sympathetic performance.

O. D.

MME. JOMELLI'S TOUR

Soprano to Make Winter Tour with the
New York Symphony Orchestra

As the forthcoming tour of Mme. Jeanne Jomelli, who was expected from Europe late this week, will be the last in America for several years to come, it is not surprising that her time is booked practically solid until the middle of March. Few singers have met with the success that has come to Mme. Jomelli. Mme. Jomelli will give her annual song recital at Carnegie Hall on Tuesday afternoon, January 23, and she will appear as soloist with the New York Symphony Orchestra, Walter Damrosch conductor, at the Century Theater on March 1 and 3. Her concert and recital engagements will include appearances in the following cities:

Chicago, Ill.; Memphis, Tenn.; Nashville, Tenn.; Richmond, Va.; New York, N. Y.; Gainesville, Ga.; Atlanta, Ga.; Rome, Ga.; Marion, Ala.; Meridian, Miss.; Tampa, Fla.; Utica, N. Y.; Bridgeport, Conn.; Pittsburgh, Pa.; Grand Rapids, Mich.; Cedar Rapids, Ia., and Indianapolis, Ind.

It will be recalled that Mme. Jomelli in her appearance with the Damrosch Orchestra a couple of seasons ago in the Beethoven cycle was especially successful, and because of this and the great demand for her Mr. Damrosch has engaged Mme. Jomelli as the soloist for the orchestra in its forthcoming Winter tour. This tour, though not quite as extensive as the Spring tour undertaken by the organization, is of greater importance because of the fact that only the larger cities are visited. Her first engagement is in Chicago January 14, after which she will sing in several western cities before returning to New York for her recital.

Want Oskar Fried in England

BERLIN, Dec. 2.—Oskar Fried is mentioned as the likely successor of Hans Richter as conductor of the Hallé Orchestra in England. He is also said to be considering an offer to conduct twelve concerts for the Philharmonic Society of Liverpool during the Winter.

ANOTHER ALL-WAGNER PROGRAM BY POHLIG

Gertrude Rennyson, Soloist, Moves
Philadelphia Audience to
Ardent Applause

PHILADELPHIA, Dec. 3.—At the Philadelphia Orchestra's two regular subscription concerts last week, on Friday afternoon and Saturday evening, Mr. Pohlig presented another of his welcome all-Wagner programs. Of decided interest, in addition to the orchestra's three numbers, was the work of Gertrude Rennyson and John F. Braun as soloists. Miss Rennyson is the Pennsylvania girl who started an operatic career in this country several years ago and has continued it successfully abroad, her return being a matter of not a little local interest and pride. She gave as her individual number, "Elsa's Dream," from "Lohengrin," and "Dich! theure Halle!" from "Tannhäuser," while, with Mr. Braun, who is one of Philadelphia's most admired tenors, she was heard in the scene between Sieglinde and Siegmund, in the first act of "Die Walküre." Miss Rennyson's reception was of marked cordiality, and her singing called forth an enthusiastic demonstration of approval and admiration. Of commanding presence, handsome and imposing of personality, she is fitted for a realization of the Wagnerian heroines, and as her voice is of fine volume, full and of a clear, brilliant quality, and she sings with excellent command, expression and interpretative ability, it would seem that she has everything in her favor for a distinguished career upon the operatic stage.

Mr. Braun also was heard to advantage, especially in his smooth and sympathetic rendering of "Siegmund's Love Song," for, while his voice is not large nor his style essentially "Wagnerian," he has had good training under the best of teachers both in this country and in Europe, and sings with an artistry more refined than that of some tenors who tread the boards as a profession. The orchestra, under Mr. Pohlig's comprehensive and enlightening direction, gave splendidly effective interpretations of the "Der Venusberg" Bacchanale, from "Tannhäuser"; Wotan's Farewell and Magic Fire Music, and the Ride of the Valkyries, from "Die Walküre."

On Wednesday evening, at the Academy of Music, the orchestra gave its second popular concert of the season, with one of the varied and delightful programs which Mr. Pohlig so well knows how to arrange. As the purely orchestral part, he offered the "Oberon" overture of Weber, Nicolai's "Merry Wives of Windsor" overture, the Valse Lento and Pizzicati of Delibes, Ernest Gillet's "In the Mill," and the "Grand Galop Chromatique" of Liszt. There were two soloists, Charles E. Knauss, pianist, of Easton, who made a highly favorable impression, being enthusiastically applauded for his brilliant interpretation of Liszt's Hungarian Fantasie, and Herman Sandby, first cellist of the orchestra, who, with his usual artistic facility and charm, played Popper's "Spinning Song" and a Danish folk song of his own composition.

A. L. T.

The Picini-Vereker Recital

A joint song recital was given at the Hotel Astor on Tuesday evening, November 28, by Nina Picini, soprano, and Margaret Vereker, contralto. Both singers acquitted themselves of their tasks and displayed temperamental feeling in their work. Mme. Picini sang old arias by Handel, Nicolo and Buononcini and songs by Chamade, Beach, Coverly, Grieg, Morley and Mary Turner Salter, creating a favorable impression, through her fine voice. Songs by Beethoven, Schubert, Brahms, two of the "Sea Pictures" of Elgar and a group of old Ballads gave Mme. Vereker a splendid opportunity to show her rich contralto voice. The singers united in Mendelssohn's "Herbstlied" with success. Charles A. Baker played the accompaniments with taste and added to the afternoon's enjoyment in no small degree.

Leon Rice Recovers His Health

Leon Rice, whose recent illness threatened to necessitate the cancellation of many of his concert engagements, has sufficiently recovered to resume his tour. During his illness he did not miss a single engagement at Trinity Chapel, where he is tenor soloist, but was obliged to abandon many of the proposed appearances out of the city. Mrs. Rice, who is his accompanist, was also ill at the same time, and the popular tenor and his wife are both receiving congratulations upon their convalescence.

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One of the most enjoyable artists' recitals of the Indianapolis Matinee Musicale was given by Miss Anna Miller Wood, of Boston, who is the possessor of a beautiful mezzo-contralto voice, which she uses with an ease and charm of manner.

Personality is much. Voice is much. Personality and voice combined are rare. Miss Wood possesses this rare combination and also the knowledge to use the combination to best advantage. Miss Wood's program was delightfully varied in every respect. She sang songs by Handel, old Scotch airs, Thome, Holmes, Reger, Wolf, Sabin and McDowell.—Indianapolis Sun, November 16, 1911.

Her program Tuesday was one that searched and tested the best resources of the singer. But the singer knew herself and was equally at home with Handel and Hugo Wolf and Max Reger.—Cleveland Plain Dealer, November 8, 1911.

Miss Wood has not only a beautiful voice, well cultivated, but possesses a charming personality which at once attracts and holds her audience. She was in excellent voice and had chosen a program of unusual interest. The program was opened with two selections by Handel, and Miss Wood interpreted them with feeling and dignity of the true Handel style.—Indianapolis Star, November 16, 1911.

Miss Wood, who has been heard before under the same auspices, deepened the impression of her former appearance through a manifestation of artistic maturity and a charm of delivery exceeding even that of her first recital. Her voice disclosed a mellow timbre and beauty of color which she understood how to utilize in the portrayal of the varied moods of her effective song groups.—Sol Marcossin in the Cleveland News, November 8, 1911.

The style and finish of the singer, the superb phrasing, the genuine meaning set forth in the interpretation and the facial expression all combined to present each song with completeness. The recital was so pleasing that there were many members of the audience that expressed themselves as wishing for a return engagement of the singer.—Indianapolis News, November 16, 1911.

She has some exquisite high tones, a dramatic and winning personality, and above and beyond all these she is "artistic to her finger tips." She sang a remarkable program, not so much because of its sensational contrasts as of its sustained beauty, and the sympathy with which she imbued her hearers.—Grand Rapids Herald, November 11, 1911.

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STORY OF THEODORE THOMAS'S LIFE A RECORD OF OUR MUSICAL GROWTH

"Memoirs" of Famous Conductor, Written by His Widow, Provide a Fountain of Information on Music's Development in the United States—Amusing Experiences of His Early Concert Tours

It was a lucky day for America when the parents of Theodore Thomas declined the offer of King George of Hanover to take the young musical prodigy under his patronage and provide for his education. The boy had given every indication of developing into a performer and a composer of extraordinary talents and so the offer of the monarch would undoubtedly have borne interesting results had the Thomas family availed themselves of it. However, they were just then on the point of emigrating to America and so were probably reluctant to part from their son even though to leave him in royal hands. So in 1845, at the age of ten, Theodore Thomas found himself in New York, where "pigs ran around Broadway and ate the refuse thrown out for their benefit" and where the art of music languished in a pitifully low estate.

Young Thomas was not long in identifying himself with such musical activity as was to be found. How he grew from this humble condition to be one of the leading—if not the leading—figure of American musical life, how he gave up the rest of his life to sowing the seeds of musical culture throughout the length and breadth of the land in spite of heart-breaking odds and how he ultimately reaped in fullest measure the rich fruit of Herculean labors is set forth with truly marvelous interest and wondrous fascination in the newly published "Memoirs of Theo-

dore Thomas,"* by Rose Fay Thomas, widow of the great conductor. To do full justice to this volume would be possible only if the reviewer had an unlimited number of columns at his command. To indicate even one-twentieth part of its abundance of unsurpassably interesting details in the present brief space is futile.

These "Memoirs"—or "memories," as they should more rightly be called—are as an inexhaustible fountain of information to all interested in the musical development of the United States. Every page teems with matters of vital artistic and human interest. No music-lover should dream of missing this book, and no musical education can henceforth be regarded as complete without an acquaintance with it. Mrs. Thomas is not, heaven be praised, one of those who exalt the frills and fubelows of literary style above the simple, straightforward exposition of facts. Yet she writes with delightful clarity, simplicity, directness, force and distinction. She has, in her own words, "endeavored to confine her own part of the narrative to a simple relation of the sequence of events in his (Thomas's) career, and to occasional touches such as might reveal something of the deeper and more intimate side of his nature which was known only to those who shared his home." Her endeavor has been fulfilled to perfection. As a series of felicitous pen pictures of a commanding personality the book has few rivals.

When Thomas Came to America

The situation with which the ten-year-old Thomas was confronted when he arrived in this country was sufficient to have daunted the most determined from persisting in the effort to win musical laurels. Aside from the Philharmonic, which had just made a feeble beginning, there was nothing better in the orchestral line in New York than the ill-assorted aggregations of a dozen players or so who constituted the theater "orchestra" of the city. Left practically to his own resources the boy—who was already a proficient violinist—associated himself with these organizations or played dance music in ball rooms. But even this unpretentious occupation was not unproductive of some form of artistic good, declares Mrs. Thomas, for "probably it was these very ballroom performances which developed in him the remarkable sense of rhythm which was such a striking characteristic of his later work, and the training he imposed upon himself there, by playing with beauty of tone and accuracy of phrasing, while still conforming to the strict rhythms of the dance, perhaps laid the foundation of certain qualities of his orchestral conducting in after life, whereby he was able to sway thousands of performers with absolute ease and certainty through the changing rhythms of the most intricate scores."

At the age of fifteen Thomas suddenly took it into his head to make a tour of the Southern States as a violin virtuoso. His concerts, given in hotel dining-rooms, were carried through in amusingly unconventional manner. Having spent all his ready cash he would tack up some of his posters around the town and when the time for the concert arrived would sell

*"MEMOIRS OF THEODORE THOMAS." By Rose Fay Thomas. Cloth, 569 pages. Moffat, Yard & Co., New York. Price \$3.00 net.



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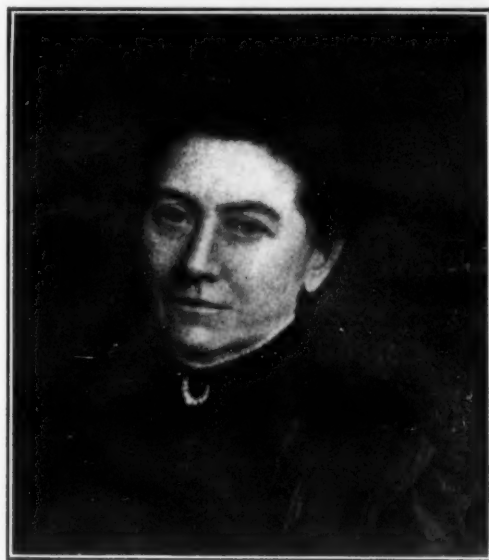
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For four years the only assistant of the late
G. B. Lampert
BERLIN, PRAGERSTRASSE, 11

the tickets himself at the door of the dining-room. When he was satisfied that all the audience was seated he would hurry to his room, don his concert finery and soon reappear at the "stage" end of the dining-room with his violin.

Faculty for Intellectual Absorption

On returning to New York he joined the orchestra of the German theater and it was here that he received his first real intellectual impetus through hearing the plays of Goethe, Schiller and Shakespeare. He had little school education, it is true, but his faculty for intellectual absorption was astounding and few college-bred persons were better informed than he in later life. In the technic of music, too, he was largely



—Photo by Matzene
Rose Fay Thomas, Widow of Theodore Thomas, and Author of His "Memoirs"

a self-made man and he might easily have developed into a composer of distinction had he preferred creative to interpretative work.

Thomas's youth was not unmarked by wild pranks and escapades, but he was at heart a profound idealist. "He would not listen to vulgar talk nor go to questionable plays," declares Mrs. Thomas, "or even read trashy books for fear of poisoning his mind with demoralizing ideas which would impair the purity of his interpretation of the music of the classic masters."

"A musician must keep his heart pure and his mind clean if he wishes to elevate instead of debasing his art" he used to say. And here we have the difference between the classic and the modern school of composers. Those old giants said their prayers when they wished to compose an immortal work. The modern man takes a drink."

Turning Points in His Life

It is necessary to resist the temptation to dwell at greater length on the details of Thomas's youth. In 1864 occurred two of the turning points of his life—his marriage to Minna Rhodes and the organization of the Thomas Orchestra. Shortly after this were begun those lengthy and arduous tours of the country which lasted for years and which served to educate American musical taste as nothing had ever done before. In 1866 were inaugurated the famous Summer Night Concerts. Beginning with programs of a light character Thomas gradually raised their musical standard to a lofty pitch. Wagner was one of his pet hobbies and it would have been hard to find a program upon which at least

one Wagner number did not figure. It was no doubt owing to the efforts of Theodore Thomas, very rightly claims Mrs. Thomas, that New York's appreciation of Wagner's operas when they were given here in their entirety was as hearty as it proved to be.

Thomas was also an ardent worker in the cause of American music, it appears, and it was a firm principle of his "to include an important work by an American writer on the programs of all great festival occasions of a national character which he conducted." With regard to the future of American composition he used to say that the only way to develop it was "to play the works of American writers side by side with those of other nationalities, and let them stand or fall on their own merits. I do not believe in playing inferior works merely because they are American. . . . Let our composers realize that there is a standard to be reached before they can be recognized."

The First Cincinnati Festival

In 1873 occurred the first of the Cincinnati May Festivals, the guiding spirit of which was Thomas, who did not realize, then, what a significant institution he was developing. Three years later he had charge of the musical activities of the Philadelphia Centennial Exposition, and it was at his solicitation that Wagner wrote his "Centennial March"—probably his most uninspired composition, but for which he received a handsome sum.

When Thomas visited Europe in 1880 he found to his amazement that many of the vaunted orchestral bodies were far inferior to his own orchestra in America. A few excerpts from his diary given in the "Memoirs" are of the highest degree of interest. Two items in particular are worth noting. "I am coming to a different conception of things," he asserts, "and believe that music healthy for the soul ended with Beethoven." And after hearing "Tristan" in Berlin he writes laconically: "Disappointed—I do not believe this music will ever be popular"—which rings amusingly coming from one of Wagner's warmest champions. It is noteworthy that Wagner and Thomas never met, though Thomas never felt very cordially inclined toward the composer for his rather unseemly actions in regard to the "Centennial March."

It is quite impossible here to furnish even a brief sketch of the rest of Thomas's life as detailed in this volume. It is worth while to notice, though, that the conductor was a warm admirer of Richard Strauss, and that when Strauss visited Chicago in 1902 he was altogether amazed at the virtuosity with which the Thomas Orchestra overcame the most formidable difficulties of his newest tone poems. It is significant that Strauss found it necessary to hold only a single rehearsal when he reached Chicago.

The last pages of the book are devoted to the heartfelt expression of sympathy on the death of Thomas by the leading musicians of the world. The array of imposing names includes Weingartner, Nikisch, Gericke, Strauss, Lilli Lehmann, Vincent d'Indy, Chadwick and John K. Paine.

H. F. P.

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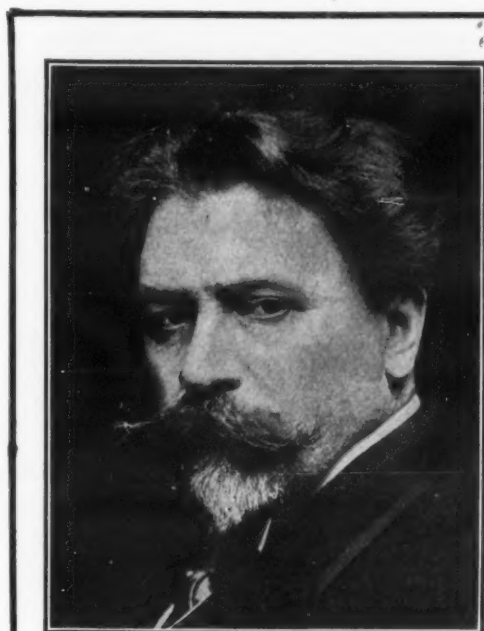
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Everything in Music—Good, Bad and Indifferent—is Applauded in New York

By Arthur L. Judson

ARE New York concert audiences insincere or merely indiscriminating, or are they misled by a well-meant desire to show the artist that they appreciate his efforts?

Take a man off in a corner alone and ask him his opinions anent certain things. Nine times out of ten he will hand you out a personal viewpoint about which there can be no mistake, a definite, certain stand will be taken, and the tenth man will almost grow abusive in trying to convince you that he is right and you are wrong, even if you have expressed no opinion yourself!

But take the same men in a group, ask for their collective opinion and, ten times out of ten, they will all hedge. Just such a thing happens when an audience assembles to listen to a concert program. Somehow it seems that every single individual in the audience leaves his opinion in the cloak room with his hat and his overshoes.

It may reasonably be said that in New York the hundreds of audiences hear good, bad and indifferent programs and renditions, but there is not a concert of the year which, from the standpoint of the artist, cannot be construed as a triumph. Applause, always applause, seldom or never any hissing, or silence, and then only at the opera when people of one nationality dislike a singer of another nationality. One would suppose that the merits of a composition or an artist would be recognized and rewarded, or condemned, as the circumstances justified, but, to my knowledge, such a thing never happens.

It would not be fair, nor true, to call New York audiences ignorant, neither should they be accused of insincerity (though they often give one grounds for such an accusation), but they are not discriminating and, furthermore, they frequently confound a liking for an artist and sympathy with his task with the merits of the composition and their desire to express their sympathy.

I have three pet aversions: the Mendelssohn "Spring Song," the Schumann "Träumerei" and Handel's "Largo." I have other likes and dislikes, but about these three compositions my opinions are as set as the laws of the Medes and Persians. Other compositions I may neither commend nor condemn because my judgment is being held in abeyance, but, until I do know just what I think about them, I do not applaud rapturously or hiss vehemently. The man who sits-on-the-fence on vital questions of the day waiting for others to make up his mind for him is rightly condemned, but surely the man who holds his judgment in abeyance until he knows absolutely what he likes or dislikes, and why, is pursuing the right course.

And all of this lengthy moralizing concerns Harold Bauer's performance of the Brahms Concerto at a recent Philharmonic concert.

Reviews of this concert speak of the tumultuous applause and claim that the audience recognized in a most praiseworthy manner the tremendous musical value of the Brahms Concerto. I did not observe such a recognition. The applause was no more than a recognition of the wonderful work of Mr. Bauer at the piano and the excellence of Mr. Stransky's accompaniment.

I base this statement on two facts: first, that a concerto so abstruse and only heard twice in the last twenty years could not have been appreciated nor understood by such a concert audience, and, second, that not one person in a thousand cares for even the more popular Brahms compositions.

Brahmsites are born, not made. Your dyed-in-the-wool Brahms enthusiast is a peculiarly constituted individual who enthuses at once over even the most abstruse of that master's compositions and to whom Brahms is the one great composer of the past, the present and the future. He is the same type of man who likes caviar at the first taste. Nine times out of ten he cares for no other composer and Brahms's muddy orchestrations are as sweet sounds to his ears. The true test of a Brahmsite

is to suggest to him that there are composers who have done the same work as well, or better; if he bristles up and at once accuses you of *lese majeste* and assume an intolerantly superior attitude you may be assured that there is no longer any hope for that individual musically.

Why did the audience applaud Mr. Bauer so enthusiastically? Why, simply because they appreciated his wonderful performance, the making almost grateful of a composition of impossibilities as far as the multitude is concerned. I suppose that many of the persons in the audience are the owners of player-pianos. How many, do you think, went home and played that Brahms Concerto for their own delectation? The true test is whether the listener will, in the privacy of his own home, perform a composition for his own enjoyment. I imagine that the player-piano rolls on pianos in the homes of supposedly erudite music-lovers would ruin many a musical reputation if a list of the compositions they represent were published!

And of all Brahms's works this concerto is the most impossible to understand, not only on first hearing, but on the tenth, the twentieth hearing. Not that its melodic and harmonic outlines may not be analyzed, not that its formal structure may not be discerned, but because it is conceived in harsh erudition and scored in the depths of musical gloom. Furthermore, Brahms seemed to have a musical grudge against posterity for he clung to his forbidding musical ideas in this work like the wife in Bobby Burns's verse who "nursed her wrath to keep it warm." Brahms clings to his subject matter and reiterates it so constantly and insistently with such minor concessions to beauty that it begets a grouch in the normal music-lover.

Brahms was a great composer, but he was not a repository of all of the musical virtues. On occasions he had the gift of melody, in his "Academic" overture he produced a formal structure of wonderful proportions, in some of his songs he touched on the intimate things of the musical life, and once in a great while he wrote charmingly clear orchestrations—but, as a rule, he is forbidding. In this concerto he is more than usually so. I like Brahms, but I do not intend to appreciate his most erudite works by main force; if my enjoyment has to be laboriously acquired then Brahms and I will remain strangers.

But the question still remains: Why did the audience applaud so much when this concerto was played?

New Peabody Concert Soprano

BALTIMORE, Nov. 27.—Rachel Aldridge, soprano soloist of the First Independent Christ's Church, has been appointed to a similar position with the concert company of the Peabody Conservatory of Music, succeeding Mrs. Mabel Garrison Siemenn, who has joined one of Henry W. Savage's opera companies. Miss Aldridge took a prominent part last season in the production of "Mefistofele" by the Peabody Conservatory opera class under the direction of Harold Randolph. The Peabody Concert Company is now composed of Miss Aldridge, soprano; Harry Sokalove, violinist, and Edward Mumma Morris, pianist. The company is giving concerts throughout the South under the direction of Frederick R. Huber, manager of the concert department of the Peabody Conservatory.

W. J. R.

Charlotte Lund in Washington Concert

WASHINGTON, Dec. 4.—Mme. Charlotte Lund, the Norwegian-American soprano, made her first public appearance in Washington on Sunday afternoon, November 26, at the first of the Sunday concerts at the Imperial Theater. Her numbers included the "Prayer," from "Tosca," and songs by Tosti, Bemberg, and several other composers. Mme. Lund was heard to the best advantage in her operatic aria, for which style of work she seems to be exceptionally suited. Her voice is of wide range and good quality, and she was heartily applauded. After her group of songs she was compelled to respond with two encores.

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"DÉJANIRE'S" PREMIÈRE IN PARIS

Saint-Saëns at His Best, the Critics Say—Revival of "Robert le Diable" Proves Popular—Mme. Chevillard's Service to Music

Bureau of Musical America,
5, Villa Niel, Paris,
November 23, 1911.

THE event of the week in the musical world was the first performance at the Opéra of "Déjanire," a lyric drama by Camille Saint-Saëns.

Twelve years ago Saint-Saëns wrote the stage music for a drama by the late Louis Gallet, which was given at the Arena of Béziers. As years went by Saint-Saëns realized that this drama contained the material of a good grand opera libretto. Louis Gallet died, however, in the meantime, so Saint-Saëns set to work himself adapting the text and rewriting the verse. In its new form "Déjanire," a lyric drama in four acts, was first given at Monte Carlo and the success was such that M. Messager resolved to produce it at the Paris Opéra.

The plot, drawn from mythology, is the following: Hercules has brought back from one of his wars a beautiful slave, Iola, daughter of Eurytos, a neighboring tyrant, whom Hercules has defeated. Hercules falls in love with his captive, but she loves another captive who was her suitor at her father's court, Philoctetes. Déjanire sees her influence over Hercules on the wane and forms a plot with Iola and Philoctetes to win back Hercules's love. She gives Iola the cloak of the centaur Nessus and Iola persuades Hercules to wear it at their wedding. The ceremony is in progress when Hercules is devoured by the burning cloak and calls down upon himself the fires of heaven, which consume him. When the smoke has vanished Hercules is seen in an apotheosis sitting on a throne in Olympus among the gods.

Saint-Saëns's music was highly appreciated by the public and received generous commendation from the critics. Alfred Bruneau, the noted critic of the *Matin*, wrote of "Déjanire": "Unity is what strikes one above all in the broad and full music of this opera. Saint-Saëns's sonorous constructions are wonderfully solid yet wonderfully light. He makes use of the modes of antiquity with infinite discretion and tact, leaving aside their monotonous elements and retaining only their savory and coloring characteristics. He follows closely the drama and does not weigh it down, nor delay it by useless and interfering arias. He unites melody and declamation, associates the traditional recitative of Gluck with the free modern phrase. He banishes all complication, all pomposity, all tumultuous research of effect, obeying only the clearness and the sincerity of his conception. The distinct and firm order of his four acts, which are full of such sobriety and directness, would make him appear more under the influence of his ancestors than of his contemporaries. I sincerely believe that M. Saint-Saëns never attained, on the operatic stage at least, to such a height, and that such a striking occasion was never offered to render homage to the pure dignity of his art."

M. Bruneau's opinion was shared by all the leading Paris critics.

The principal rôles of "Déjanire" were interpreted by Mme. Litvinne, Mlle. Gall, Mlle. Charny, Messrs. Muratore and Danges. The orchestra was under the able direction of M. Messager.

The Isola Brothers, who preside over the



Mme. Marguerite Chevillard, Founder of a Remarkable Institution for Voice Culture in Paris

destinies of the Gaité Lyrique, gave this week a striking revival of Meyerbeer's masterpiece, "Robert le Diable." This opera had not been given in Paris for more than twenty years and one aged critic asserted that it was received last week with as much warmth by the people of Paris as when it was first produced eighty years ago.

Mlle. Agnès Borgo, of the Opéra, sang the rôle of Alice with a powerful and agreeable voice. Mlle. Jeanne Guinnie played Isabelle as an expert actress. M. Escalais won his due share of applause in the title part, while Vanni Marcoux confirmed in his new creation of *Bertram* the high opinion which the Paris public had already conceived of him. His success in "Don Quixote" the past season was the talk of many music gatherings. He is now rehearsing the part of Golaud in "Pelléas et Mélisande," which he is to sing this Winter in Boston, with Mme. Georgette Leblanc-Maeterlinck in the title part.

One of the most striking and popular figures in the music world of Paris is Mme. Marguerite Chevillard. Though possessing a fortune which would enable her to hold a rank in society to which many women aspire and to lead the comparatively idle life which usually goes with such a rank, Mme. Chevillard has preferred to devote herself entirely to music, and the immense good which she has done, the help she has always readily offered every poor, struggling girl who had a voice and wanted to sing has made for her a name of goodness in

this great city of Paris, where one has hardly time to stop and pay tribute to this particular kind of charity which shirks publicity.

Aside from this charitable work, which is Mme. Chevillard's personal affair and of which she refuses to talk, she is most interested in the institute of voice culture, which she has founded under the name of Cours Chevillard, 5, Cité Pigalle, Paris. Here she has gathered the best that Paris could offer in almost every branch of tuition, for her institute counts no less than twenty-five professors, including Mme. Marceline Herman, Mme. Victoria Barrière, Mme. Madeleine Raff, Mlle. Marie-Louise Bussière, Mme. Lucie Duteil-d'Ozanne, Messrs. Henri Büsser, R. de Laromiguière, Charles Herman, Fernand Depas, Maurice Emmanuel. Here she has formed some of the greatest artists that the world has known and the operatic stage to-day counts many of her noted pupils.

Mme. Chevillard's musical talent is well established, for her father was the noted Charles Lamoureux, who was graduated from the National Conservatory with a first prize as violinist and later became orchestra leader at the Opéra-Comique and at the Opéra as well as professor at the Conservatoire itself, an honor highly considered in France.

It was Mme. Chevillard's father who founded the famous symphonic concerts known as the "Concerts Lamoureux" and of which her husband, M. Camille Chevillard, is now director.

DANIEL LYNDS BLOUNT.

Duluth Recitals by Mrs. Zeisler and Mme. Nordica

DULUTH, MINN., Nov. 25.—The last fortnight has been a very full one musically, beginning with the piano recital of Fannie Bloomfield Zeisler, who appeared here under the auspices of the *Matinée Musicale Club*. Mrs. Zeisler's performance of a very exacting program was a noteworthy artistic achievement. The "exchange program" of the Thursday Musicale Club of Minneapolis brought here a group of the younger artists of that organization, including Mrs. Eleanor Nesbit-Pochen and Mrs. Margaret Gilmore-McPhail. Mme. Nordica appeared at the Lyceum Theater on November 17 and a brilliant audience paid tribute to the great diva's glorious singing. A two days' visit of the Minneapolis Symphony Orchestra, with Emil Oberhoffer, assisted by the Duluth Oratorio Society, under Horace W. Reymer, completed a round of musical activities of a very high order. A. W.

Dorothea Thullen in Philadelphia Concert

PHILADELPHIA, Dec. 1.—A concert commemorating the fiftieth anniversary of the Woman's Hospital was given in the ball room of the Bellevue-Stratford recently, the program being furnished by Dorothea Thullen, soprano, and Thaddeus Rich, violinist. Miss Thullen made her debut in Philadelphia with marked success, disclosing a voice of purity and sympathy, which she uses artistically, there being notable excellencies of phrasing and enunciation. She sang with ease and expression an aria from

"Hérodiade," and several groups of songs, being received with much cordiality. Mr. Rich's playing, as usual, was of the highly artistic quality that makes him one of our most distinguished musicians, both as concertmeister of the Philadelphia Orchestra and as a soloist.

Perley Dunn Aldrich appeared at Nutley, N. J., recently, at a private recital, presenting a program containing French, German, Italian and American songs, accompanied at the piano by Mrs. Ada Weigel Powers. Mr. Aldrich was warmly received and his ability as a song interpreter was effectively demonstrated.

ARTHUR L. TUBBS.

MR. SPALDING WELL AGAIN

Violinist Now in Chicago for Tour with Thomas Orchestra

Albert Spalding has fully recovered from his recent illness and has left for Chicago where he is to appear as soloist with the Theodore Thomas Orchestra on the afternoon of December 8 and the evening of the 9th. Mr. Spalding then comes east with the orchestra and will be the soloist in Philadelphia on the 11th, Boston the 12th, New York at Carnegie Hall, Wednesday afternoon, December 13, and at the Academy of Music in Brooklyn on the evening of December 13. On this tour Mr. Spalding will play Elgar's Violin Concerto for the first time, with the exception of Brooklyn, where he plays the Saint-Saëns concerto, No. 3 in B Minor. The selection of Mr. Spalding as soloist with the Theodore Thomas Orchestra on its first eastern tour after an absence of thirteen years, is a justified recognition of this young artist's talent.

Oscar Seagle on Southern Tour

Oscar Seagle, the baritone, has gone South on tour, after having scored a noteworthy success in Chicago in recital. Mr. Seagle will give a recital at Carnegie Hall, New York, Thursday afternoon, January 18.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

ALEXANDER RUSSELL is known as the composer of several songs which have found high favor with both singers and public. He has quite outdone himself in his latest song, "The Sacred Fire" on a poem by Alice Duer Miller, which not only marks a very notable advance in imaginative quality on his previous work, but presents as well something which is intrinsically unique and distinguished.

The poem, which may be considered a love poem in a symbolic sense, expresses the wild and ecstatic impatience of the priestess at the shrine, who has performed the appointed rites, danced the sacred dance, and lit the sacred fire, and who now expects momentarily the appearance of the god. There is a breath of strange wildness and inspiration in the poem. This mood Mr. Russell has caught with a felicity and psychological verity both striking and commanding. The persistence with which he swings a certain wild phrase around a given tonality, persistently returning to it, seems to portray the almost fierce constancy of the priestess. There is something haunting, something full of the strangeness of the passions of the night in this song, which stamps it as a genuine achievement of the imagination.

An exquisite modulation, both surprising and lucid, leads over to the closing portion of the song beginning:

By the high name I call on thee,
Which only I, thy priestess, know.

This works up to a tremendous passion at the close.

The hour is come, O God, appear!

The song is haunting in its themes and melodies, and its powerful effects are managed with technical simplicity. It is certain to command a wide hearing.

A COMPANION song by the same composer (Alexander Russell) is "Expectation," on a love poem by John Hay. This is a song of thematic as well as emotional distinction. Its harmony is rich and modern, and artistic unity is gained in a rather notable degree by the persistence of the composer in clinging to a certain thematic phrase. In this sense the song is a study in composition, but it is happily also a work of musical beauty and has a big climax. This song also has qualities which are likely to gain it much favor.

FROM the press of G. Schirmer appears the piano-vocal score of Horatio Parker's prize opera, "Mona," which is to be heard at the Metropolitan during the course of the Winter. The score is admirably gotten up and will without a doubt prove of unprecedented interest to music lovers. A synopsis of the plot precedes the music. Of the specific features of the latter it is futile to speak at greater length just now than to mention the fact that it impresses one as replete with beauties. The libretto of "Mona" is also issued by Schirmer.

"THE SACRED FIRE." By Alexander Russell. In two keys. The John Church Co., New York.

"EXPECTATION." By Alexander Russell. Published by the John Church Co., New York.

"MONA." By Horatio Parker. Paper, 273 pages. Published by G. Schirmer, New York. Vocal score, \$4.00 net.

LECTURES ON FRENCH OPERA

Henry L. Gideon Traces Its Development from "Faust" to "Pelléas"

WORCESTER, MASS., Dec. 1.—Under the auspices of the Boston Opera Company Henry L. Gideon, of Boston, addressed an audience of 200 persons at the home of Mrs. C. H. Prentice, an opera enthusiast of this city. His development of the topic "French Opera from 'Faust' to 'Pelléas'" was received with sincere approval and hearty enthusiasm. He was assisted by Evelyn Scotney, of the Boston Opera Company, who sang selections from "Carmen," "Thais" and "Louise" with fine artistry and rare sympathy.

On November 23 Mr. Gideon gave the second of his series of ten afternoon talks to the Teachers' Club of Somerville. His topic at the first and second meeting was "French Opera Since 'Faust'." At the third

"TWO CONCERT STUDIES," for the piano by Homer N. Bartlett, op. 233, have just appeared from the press of G. Schirmer, New York. The first is a "Study in Double-Notes," a piece requiring much virtuosity and a completely developed hand. Harmonically the composer has something interesting to say and he takes his several themes through a number of tonalities with success.

The composer has called the second study "The Brook"; it is an Allegro assai in E major, 2/4 time, consisting of passage work in sixteenth notes, designed to cultivate a fluent finger technic. The middle portion in the relative minor key gives the passage work to the left hand, while a theme of great solidity and dignity is played by the right hand. The first part is repeated, leading to a piu mosso, and finally to an andante of eight measures of forte chords, with which the study ends.

Both studies are seen at once to be the work of one who knows his instrument; its possibilities and, what is more, how to write effectively for it. They are dedicated to Ferruccio Busoni.

AN interesting piano composition is Homer N. Bartlett's Prelude in C Minor, "The Approaching Storm," which has just been published. It is an Allegro agitato, and the composer has endeavored to suggest the menacing wind that precedes the rain storm. He has done so with a large measure of success and has employed modern means in attaining his end. The augmented triads of the modern French school he has handled with skill and has produced an excellent effect therewith. The ending is brilliant and impressive and the piece requires a well-advanced pianist to bring out its meaning adequately.

BRUNO HUHN, one of the most successful American composers of both secular music and music for the church, has just issued, through Arthur P. Schmidt of Boston, a new sacred duet for either soprano and tenor or alto and baritone, "The morning stars sang together."

A virile introduction, Allegro maestoso, straight forward and melodious in character, ushers in a short recitative for the tenor, after which the duet really begins. There is some effective free imitation employed in the voices, all planned with good judgment and an eye toward writing singable music. The final Largamente, in which both voices sing in unison "The morning stars sang together and all the sons of God shouted for joy" is overpowering in its effect and makes a splendid close for the duet.

Mr. Huhn's music is marked by clarity of expression and excellent workmanship; he does not enter into involved harmonic calculations in an attempt at being "modern," but rather wins his hearers by an appeal to the emotions through refinement of melodic writing.

"TWO CONCERT STUDIES." For the Piano. By Homer N. Bartlett, op. 233. "STUDY IN DOUBLE NOTES." Price 75 cents. "THE BROOK." Price 60 cents. Published by G. Schirmer, New York.

"PRELUDE IN C MINOR—The Approaching Storm." For the Piano. By Homer N. Bartlett, op. 230. Published by G. Schirmer, New York. Price 50 cents.

"THE MORNING STARS SANG TOGETHER." Sacred Duet. By Bruno Huhn. Published by Arthur P. Schmidt, Boston, Mass. Price 50 cents.

meeting he will give his hearers an introduction to the style and the works of Massenet and in later sessions he will discuss the Italian and the German Opera. A discussion of the novelties in the season's repertoire of the Boston Opera Company will close the series.

Tschaikowsky on Brahms

"He is certainly a great musician, even a master, but, in his case, his mastery overwhelms his inspiration. So many preparations and circumlocutions for something which ought to come and charm us at once and nothing does come but boredom. His music is not warmed by any genuine emotions. It lacks poetry but makes great pretensions to profundity."

Sergius Kussewitzky, the wealthy Russian cellist-conductor, has organized a symphony orchestra of his own in Moscow.

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TRUE AMATEUR GETS GREATEST ENJOYMENT FROM MUSIC

That Is the Opinion of Victor Harris, Who Believes That the American Husband Is Apt to Reckon His Wife's Talents from the Commercial Standpoint—How Opera Singers Have "Cut in" on Engagements at Private Homes

"THE position of the musical amateur, or amateur musician, if you prefer, is an interesting one and one that is not often considered from its many sides by the professional."

Such was the dictum of Victor Harris, conductor, vocal teacher and composer, in conversation the other day with a MUSICAL AMERICA man. Seated on a sofa in the music room of his spacious apartments in The Beaufort, in West Fifty-seventh street, New York, Mr. Harris spoke on a subject upon which he has reflected for some time and which he has studied with more care than do most of his profession, who are as busy as he is.

"I am convinced," said Mr. Harris, "that the true amateur gets the highest possible enjoyment from music; the very fact that some material gain is to be acquired takes some of the enjoyment from the professional. He has the desire to market his artistic attainments at the highest possible price and for this reason loses something that the amateur gets."

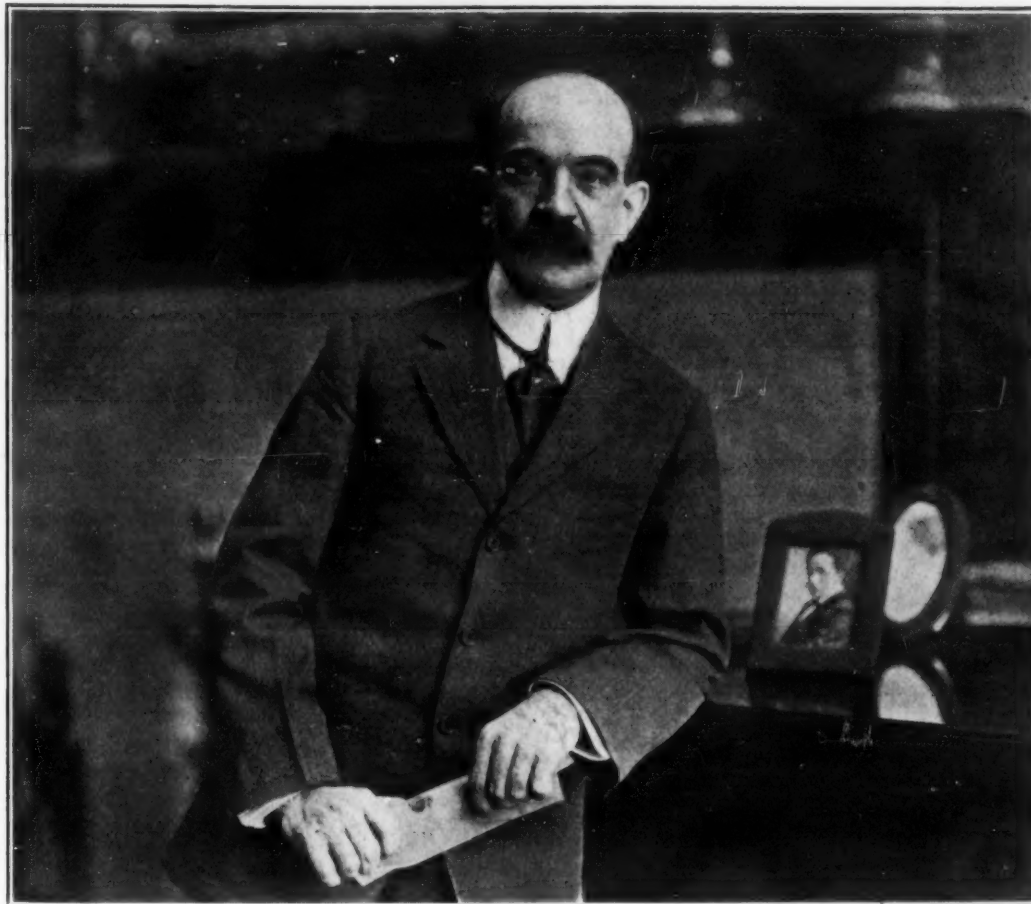
"Then, too, our audiences are made up practically of amateurs, and as audiences are essential to the giving of concerts and recitals, their position here is of ultra-importance. Imagine a concert-hall filled with professional singers listening to a recital by a singer of no particular note! What attention could such an artist get from any but a courteous and respectful audience of dilettanti, who in their desire to learn, attend these recitals and take what good they can from them."

"The time has come indeed when a third class is rapidly springing up which terms itself the semi-professional."

"And how do you define this semi-professional?" was asked.

"Why, simply, an amateur who takes what money he can get for his services," was the reply; Mr. Harris smiled and continued:

"Two classes are doing the ordinary professional concert singers, I mean local people, immeasurable harm. They are the semi-professional and the opera singer. Years ago, not so very many years at that, the frequent giving of musicales at the homes of wealthy people was common. At these occasions local professional singers were engaged at normal fees, generally a little larger than what they would ordinarily command. It was something like a *salon* and there were many singers who found this a most convenient means of making their living. To-day we find the musicale occurring at this or that mansion, once or twice per Winter, with an opera singer as the attraction, engaged, of course, at a fabulous price. Glamour, discussions often sensational in their nature, are found issuing from these musicales, but does the opera-singer satisfy under these social conditions? No, for there is nothing more difficult for an opera singer to do than to stand up and sing a group of songs in a moderate-sized room. The result is that more money is spent, less satisfaction, re-



—Photo by Joseph R. Gannon
Victor Harris, Conductor, Composer, Coach and Pianist, of New York

ceived and the legitimate local concert singer is deprived of the work.

"As to the semi-professional, I have noticed that a distinctly American trait is the inability to realize that one is proficient in, let us say, singing, until an engagement is gotten which pays money. This is what has called the third class into existence. In my teaching I have had many pupils who, though they were in no need of financial return for their work, were not convinced that they had attained their end until they were offered a church position at a few hundred dollars a year. This is largely the fault of the American husband, who often reckons art from the commercial standpoint, making the situation a regrettable one."

"In my St. Cecilia Club, which has a membership of one hundred, there are twenty professional singers who pay their dues as well as do the amateurs. Here both classes are found together and the results obtained have come through their joint work. The present season is to be a notable one for the club, I believe. In addition to our two regular concerts at the Waldorf-Astoria, on January 16 and March 26, the latter with orchestra, the club will appear with the New York Symphony Orchestra, Walter Damrosch conductor, on February 2 at the Century Theater and at the People's Symphony Auxiliary concert at Cooper Union on January 23. We are already rehearsing, and as we will be before the public more than in former years the greatest possible care has been exerted in selecting the season's repertoire."

Mr. Harris, as conductor of the St. Cecilia Club, which stands at the head of New York's female choruses, has done much toward bringing forward modern European and American works. This year the chorus will do many interesting compositions. With the New York Symphony an "Ave Maria" of Brahms, Hugo Wolf's "Ye Spotted Snakes" and a "Rosenlied" by Ludwig Thuille will be given. "Traum-

sommernacht" by the same composer will also be sung at one of the other concerts; it was originally scored by Thuille. Mr. Harris related, for four-part women's chorus, solo violin and harp, but Louis Victor Saar, the Cincinnati composer, has re-scored it for three-part chorus with small orchestra, in which setting it will be performed. A "Laudate Virgine," by Verdi, one of four choruses found in his papers and published after his death, will be heard, as will a cantata, "The Slave's Dream" by H. Alexander Matthews, three songs by Ethelbert Nevin, "Before the Daybreak," "Twas April" and "The Woodpecker" arranged by Mr. Harris, a song written for the club by Charles Gilbert Spross, and Grieg's "Im Kahne" and "Zur Rosenzeit," which Mr. Harris has arranged for women's voices. A. W. K.

Alma Gluck and Boris Hambourg in Fashionable Musicales

Two famous artists, Alma Gluck, the Metropolitan Opera House soprano, and Boris Hambourg, cellist, entertained the guests of Mrs. Henry Phipps at a musicale in her home, No. 1063 Fifth avenue, New York, on the evening of November 28. Miss Gluck sang several groups of songs, including old French and Italian compositions belonging to her repertoire, and songs by modern French and German composers. One group that particularly delighted her hearers included Kurt Schindler's "The Lost Falcon," accompanied by the composer; "Far Off I Hear a Lover's Flute"; MacDowell's "Long Ago" and Parker's "The Black Bird." She also sang Massenet's "Elégie," Mr. Hambourg playing the cello obligato. Mr. Hambourg's solo numbers were by Chopin, Popper and Galotti. Mary Campbell and Mr. Schindler played the piano accompaniments.

Lydia Lipkowska was a recent "guest" at the Vienna Court Opera.

NEW BEACH QUINTET PLAYED IN NEW YORK

Olive Mead Quartet Gives First Performance of Work by Boston Composer

The Olive Mead Quartet gave its first matinee concert in Rumford Hall on Wednesday afternoon of last week. The program consisted of Tchaikowsky's F Major Quartet, Haydn's G Minor Quartet and the Piano Quintet in F Sharp Minor, by Mrs. Beach, which had its first performance in New York on this occasion. The audience was of moderate size and found considerable enjoyment in the work of the artists—enjoyment which would doubtless have been further heightened had not the temperature of Rumford Hall suggested that of a Turkish bath.

There was much well merited applause for the Dvorak Quartet, the innumerable beauties of which never stale. It was admirably played, on the whole, though the *lento* division might profitably have been taken at a slower tempo than was employed. The Haydn—which should really have preceded the Dvorak on the program—was read with finish, grace and delicacy. In Mrs. Beach's Quintet the Olive Mead artists had the capable assistance of Carolyn Beebe, pianist, who did full justice to her exacting task. The work possesses considerable musical interest which is, unfortunately, not sustained throughout. The first movement, in most respects the best of the three, is solidly constructed, colorful, broad in the melodic span of its phrases and possessed of much modern harmonic interest. The slow division opens with a melody of tender and appealing beauty, but waxes prolix before the end is reached. Deeming a third movement necessary in order to comply with the laws of "form" Mrs. Beach duly produced one, though she had not an idea left to incorporate in it. With the elimination of this part the work might frequently be heard with pleasure. H. F. P.

Berta Morena Back for Season in Concert and Opera

Berta Morena, the prima donna soprano of the Munich Royal Opera, arrived in New York from Bremen on Thursday of last week for a season in concert and opera. Under the management of R. E. Johnston she will sing in concert first in Boston and later in New York, Philadelphia, Chicago, St. Louis, St. Paul, Pittsburgh and New Orleans. She will return to the Metropolitan in January to sing chiefly in Wagnerian roles. With Miss Morena came her sister, Frieda Morena, contralto, who also sings at the Munich Royal Opera and will be heard here at the Metropolitan.

Walter Reynolds, a boy soprano; Farrar Lamb, tenor, and Harry Croft, baritone, took the solo parts in Maunders' harvest cantata, "A Song of Thanksgiving," on the occasion of its recent presentation in Bridgeport, Conn., by St. Paul's Church choir. Samuel Lester directed the choir and also presided at the organ.

The Russian conductor, Vassili Safonoff, directs the concerts at the Augustino in Rome, which began November 3.



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DIPPEL CONSIDERING NEW AMERICAN OPERA

DR. EDWARD SCHAFF, of Newark, N. J., a few days ago forwarded to Andreas Dippel, manager of the Chicago Grand Opera Company, the book and score of an opera by him called "La Grande Bretèche." Mr. Dippel, who is still industriously searching for that new "operatic gem" he had hoped to find in America, announced in Chicago as soon as he received the Newark man's composition that he would give the opera careful study when his time permitted him to do so.

The work Dr. Schaaf submitted to Mr. Dippel is his fifth opera. One of his compositions, "Choosing the Bride," was submitted to the Metropolitan Opera Company, and was said to have been lost.

Dr. Schaaf says that his latest opera is a distinct departure from the old styles of opera. It is in one act and contains but six characters.

The story of "La Grande Bretèche" is adapted from Balzac's tragic romance of the same name. It deals with the trials of an unfaithful Countess who under the most tragic circumstances imaginable is forced to hear day after day the agonized groans

of her slow-dying lover, walled up in a cabinet by her husband's order.

The scene is in the palace of the Count Merrett, the avenging husband. The Count, on entering his wife's chamber unexpectedly, hears a door slam. The Countess's agitated manner adds to the suspicions that the slamming door has aroused, and the Count demands if any one is in the apartments. He starts toward a wardrobe, when the Countess dramatically intervenes and declares that if he opens the door all will be at an end between them. The Count declares that he will not open the door if his wife will swear that no one is inside the cabinet. The Countess swears, but her husband's suspicions are not allayed. He sends for a mason and has the cabinet walled up. Then, from a place of concealment, he sees the Countess try to tear down the masonry. From that moment he puts a guard over her, and at every sign of life from within the cabinet she pleads for the life of her imprisoned lover. Her pleas are in vain. When the masonry is torn away after the last faint sound within the cabinet the body of a Spanish grandee, one of Napoleon's prisoners of war, is revealed.

DÉBUT IN CINCINNATI FOR PIANIST MARTUCCI

New Member of Conservatory Faculty
Reveals Strong Musicianship—Concert by Local String Quartet

CINCINNATI, Dec. 1.—A recital of particular interest was given Thursday evening at the Conservatory of Music, marking the first American appearance of Signor Martucci, a new member of the Conservatory Piano Department, the event attracting the entire musical profession of the city. Signor Martucci revealed himself a pianist finely developed musically, intellectually and technically—a musician whom Cincinnatians are most proud to welcome as one of their own. That he is a musical descendant of the Scarlattis (he is a native Neapolitan) was evident again and again, particularly in the playing of a group of pianistic gems by his celebrated father, Giuseppe Martucci, which called forth a storm of applause. Particularly notable were the variations in the last movement of the Beethoven Sonata, op. 109, given with absolute clarity and exquisite finish. In the Brahms Rhapsody, G Minor, and B Minor Scherzo of Chopin he gave a fine account of himself. He is a pianist of high attainment with a large repertoire at his command and will be heard in frequent concerts this season.

Another interesting recital at the Conservatory was given by Edwin Ideler, violinist, who has been preparing for an artistic career under Sig. Tirindelli for several years past. Possessed of a facile technique adequate to the most exacting demands, extraordinary warmth of temperament and fine feeling for the artistic, he commands enviable resources. Lorena Creamer, mezzo soprano, pupil of Frances Moses, assisted on the program. She is a young singer with excellent qualities to her credit and a promising future.

At the College of Music a notable event was the first concert of the College String Quartet, composed of Johannes Miersch, first violin; Ernest LaPrade, second violin; Walter Werner, viola; Ignatz Argiewicz, violoncello, with the assistance of Louis Victor Saar at the piano. The musicians played the String Quartet, op. 106, Dvorak; "Angelus" (Priere aux anges gardiens) for String Quartet, Franz Liszt, and Quartet for Piano, Violin, Viola and Cello, op. 39, Louis Victor Saar. The program was given with a remarkable degree of precision and the perfection of ensemble. The lack of chamber music in Cincinnati has been keenly felt and it is most gratifying to know that we shall have a series of concerts during the Winter by the College Quartet.

On Thursday evening Cecil Fanning appeared in a private recital at the home of Mr. and Mrs. George W. Dittman. Mr. Fanning was accompanied by H. B. Turpin. The friends of Mr. and Mrs. Dittman who had the good fortune to be present were delighted with the singing of this popular artist.

Mrs. Antoinette Werner-West, the Cincinnati dramatic soprano, filled a recital en-

gagement at Vincennes University at Vincennes, Ind., on Tuesday evening. Mrs. West was ably accompanied by Alice Shiels, pianist. On November 17 Mrs. West appeared with her company, known as the Antoinette Werner-West Company, in Bluffton, Ohio. In this organization Mrs. West has the assistance of Ellis McDiarmid, flutist, and Louise Schellschmidt, harpist. F. E. E.

KNEISEL QUARTET IN OMAHA

Makes Decidedly Favorable Impression on First Visit There

OMAHA, NEB., Nov. 24.—The important event in musical circles here during the last week was the concert by the Kneisel Quartet. It was the first visit of that famous organization to Omaha, and Mr. Kneisel and his associates could not but have been gratified by the enthusiastic reception accorded them.

The program given was one which demanded good listeners and the manner of giving it commanded due appreciation. Included on the list were a quartet by Beethoven, the ever lovely Andante Cantabile of Tchaikowsky, a Presto, "Death and the Maiden," by Schubert, and a Haydn quartet. Each number was played with that perfect ensemble for which this quartet is so widely known. The soloist was the cellist, Willem Willeke, who played a Fantasia by François Servais and proved himself a virtuoso. Omaha has to thank Blanche Sorenson for bringing such splendid artists here.

The musical department of the Omaha Woman's Club, Edith L. Wagoner leader, met on Thursday afternoon to hear a particularly interesting program of chamber music arranged by Louise Shaddock Zabriski, violinist, assisted by Wallace Lyman, violinist; Eloise West, violinist; George McIntyre, cellist; Mrs. McIntyre, pianist, and Margaret Damm, soprano. E. L. W.

Russian Pianist Sails for America

Mlle. Luba d'Alexandrowsky, the Russian pianist who is coming here for concerts this season under the management of R. E. Johnston, sailed on the *Princess Irene* from Genoa on December 7.

Sarignono's Italian Band, which has been playing an engagement in Milwaukee, in competition with Francesco Creatore's Banda Verdi, now closing its first year at the famous Schlitz Palm Garden, has dissolved and the members have joined Creatore. Creatore now has a company of more than forty. The augmented band is still keeping up its popularity, after more than eleven months before the Milwaukee public.

Something on Mary

[From the Chicago Record-Herald.]

Mary Garden has engaged a box at the opera and will occupy it when she isn't singing; there have been times when the prudish would have been glad to present Mary with a box or even with a barrel, if only she would have consented to stay inside.



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FIRST MATINÉE BY BARRÈRE ENSEMBLE

Artistic Performance by Unique
Organization, with Consolo
as Soloist

The Barrère Ensemble, now in its third season, gave its first matinée at the Belasco theater, New York, on Monday afternoon, November 27, assisted by Ernesto Consolo, the distinguished Italian pianist.

It is interesting to note how many different combinations of wind instruments have been written for, since each concert of this delightful organization of players of wind instruments brings forward some new and unheard grouping. A delightful Mozart Serenade in E Flat for oboes, clarinets, horns and bassoons, two each, opened the program, and though not equally interesting throughout, the opening allegretto and the lovely adagio made it well worth while.

Mr. Consolo and Mr. Barrère joined in Schubert's "Introduction and Variations," op. 160, a beautiful composition too rarely heard. Those who contend that variations are tiresome must have been converted on hearing this music for, in spite of its being a trifle long, the artistic playing of both of the artists made it highly enjoyable.

A pleasing "Aubade," by de Wailly, for flute, oboe and clarinet, proved to be pleasing music, and a Chabrier "Danse Villageoise," arranged for wind instruments by André Caplet, had much charming color and apparently pleased the audience.

A posthumous Quintet in B Flat Major, by Rimsky-Korsakoff, which had its first hearing on this occasion, attracted more attention than the other works of the afternoon. It is scored for piano, flute, clarinet, horn and bassoon and enlisted the services of Mr. Consolo, Mr. Barrère, Mr. Langenus, Mr. Franzel and Mr. Savolini. Though the first movement is rather academic in style and has not the freedom and breadth of some other works by the same composer, it is well written, and gives the instruments splendid opportunity. It is in the andante and fughetta in which the composer gives us some of his finest musical ideas; the opening horn solo sounds a beautiful melody which has the character of a morning song, and the entire development leading to the fughetta, the theme of which has kinship to Russian folk song, is masterly.

Of the performance, with the exception of one or two incoherences, it may be said that it was one that did credit in large measure to the work.

Mr. Consolo distinguished himself through his exceptionally artistic work, both in the Schubert and in the Rimsky-Korsakoff works did he show an acute conception of the music assigned him, and, with beautiful singing tone and a technic that stood him in good stead throughout the performance, he made a remarkably fine impression on the audience.

A. W. K.

DR. WÜLLNER AS HIS ACCOMPANIST BOS, SNAPPED HIM



Dr. Ludwig Wüllner, the Lieder Singer,
on the Pacific Coast

The accompanying picture of the noted Lieder singer Ludwig Wüllner was taken by his accompanist, C. V. Bos, at Coronado Beach, Cal., during their recent Pacific Coast tour. The two artists will come to New York for their recital in Carnegie Hall on December 19 direct from Los An-

CONDUCTING AN ORCHESTRA WITH THE EYELIDS

"THE HYPNOTIC MR. BENDIX
"EXPLAINS BATONLESS METHOD OF FASCINATING
ORCHESTRA."
"EYELIDS AND LIPS."

NO, these headlines are not from the New York Herald; they appeared in a London evening paper recently, declares London Musical Opinion, over an article and interview concerning the aforesaid batonless fascinator. Mr. B—, we are told,

"is no ordinary man and his conducting is like nothing that has been seen in London before. Mr. Bendix takes his stand in front of the stalls outside the railing that encloses his crowded orchestra. He towers above them like a strong man; he extends his hands and darts glances first here and then there [not here and there simultaneously, note]; he keeps his musicians playing as though they were under a hypnotic spell. When his hands are still, his head is moving to the rhythm of the melody; is now thrust forward, now to one side and then brought up erect as the music stops with a sudden jerk. If a slow, dreamy waltz is the piece, Mr. Bendix is swaying to and fro as if lulling a baby to sleep. At a slower and softer

passage, he makes a downward movement with the right hand; as a quicker one succeeds, he turns the palm upwards and with a beckoning motion brings the harmonies hurrying along. A lift of the left eyelid is enough to emphasize a particularly high note; a compressing of the lips steadies the pace in another passage."

And so on at great length. All these subtleties in conducting are used by Mr. Bendix in interpreting not a complicated score by Strauss or Elgar, but—an American musical comedy called "The Spring Maid." I find myself wondering what Mr. Bendix would do if conducting "Also Sprach Zarathustra." I feel pretty sure that the right eyelid would have to relieve its fellow at times, for there are several particularly high notes in the score. Also I imagine that he does not yet realize the possibilities of the chin; while the effects that a brilliant friend of mine gets by a judicious management of a wart on the side of his nose must be seen to be believed.

gees, stopping in Chicago en route for one concert there. Dr. Wüllner and Mr. Bos sail for Europe on the day following their Carnegie Hall concert.

MILWAUKEE CHORUS IN A LISZT CELEBRATION

A Capella Chor Presents 230 Singers
in Impressive Program of
Church Music

MILWAUKEE, Dec 4—Choral events have held the attention of a large part of Milwaukee's music lovers during the last week. The feature event was the first concert of the season by the A Capella Chor, the leading German-speaking musical organization, with its 200 members, assisted by a galaxy of stars. The concert was in the nature of a celebration of the 100th anniversary of Liszt's birth, although the program was not confined to that composer. It was the opening of the fourteenth season of the choir and the Pabst Theater was packed to the doors.

The A Capella appeared with a larger number of singers than usual, recruited from the musical circles of German Lutheranism in Milwaukee. The commendable spirit of musical tolerance prevailing in the A Capella and its Lutheran patronage at present showed itself in the selection of a goodly list of specifically Catholic Church music. The concert began with Lotti's "Crucifixus," splendidly done under the direction of William Boeppler, leader of A Capella. The real feature, however, was Liszt's setting of the psalm, "On the Waters of Babylon."

A large chorus of sopranos and altos, 130 in number, 100 tenors and basses, with assistance of Mrs. Anna Langrich, soprano; Pearl Brice, violin; Mrs. Ella Pritzlaff, piano; Mrs. William Simpson, harp, and Winogene Hewitt, organ, rendered the number in an exceptionally pleasing manner. The program was diversified by the appearance of little Sarah Suttel, the Chicago prodigy, in three Liszt numbers.

On the following evening the Milwaukee Männerchor presented a program at the Pabst Theater which was not dissimilar to the previous event. The large attendance demonstrated that Milwaukee has come to a point where it can support two part-song concerts in a row. The Männerchor, under the baton of Albert Kraemer, rendered a new cycle of German war songs, by Podbertsky, and selections from Apunn, Wagner, Othegraven, Schulken, Attenhoefer and Witt. Robert Schmidt was baritone.

soloist. Alexander Sebald, a recent importation, rendered violin solos and Rosa Blumenthal entertained with soprano solos.

Fannie Bloomfield Zeisler repeated her former successes in Milwaukee on November 26, in the second of the new season's Sunday matinée recitals. Her program was of a higher quality, it seemed, than on previous appearances. The audience was one of the largest that has ever attended a Sunday matinée in Milwaukee.

The grand opera season will open on December 9, if the local director, Mrs. Clara Bowen Shepard, deems the sale of seats sufficient to protect the guarantors. At this time the outlook is none too good, but Mrs. Shepard can be depended upon to arouse sufficient enthusiasm to make the second annual opera season a success. Saint-Saëns's "Samson et Dalila" will be the first offering by the Chicago Opera Company. The Pabst Theater will be used for the performances, as the Auditorium in its present state is unsuitable for grand opera. The selection of a small auditorium such as the Pabst has made it necessary to increase the scale of prices and best seats will cost \$7, instead of \$5, as at the Auditorium last year.

M. N. S.

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JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE:

DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
Long Distance Telephone
570 Oxford

CHICAGO OFFICE:

CHARLES E. NIXON
Manager
Chicago Musical College Building
624 South Michigan Ave.

EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany
Telephone, Amt Kurfuerst 6085

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New York, December 9, 1911

MISCONCEPTION OF "PARSIFAL"

The following statements concerning "Parsifal" on the occasion of its Thanksgiving Day performance in New York City were made by Mr. Algernon St. John-Brenon, in the *Morning Telegraph* of December 1:

The audience listened with absorbed attention to a music drama which was written by Wagner when the flames of his sacred fire had burnt low; when he had arrived at such a period of his artistic life that he was compelled in the nature of things to eke out a paucity of music invention, with sentimental and associative appeals to ascetic and plaintive religionism; with the employment of scenic beauty and surprises; with purely theatrical resources, of which he always remained a master.

Thus did the greatest of the Pagans surrender in the end.

As long as it remains possible to secure space in the public prints for misguided expressions like the above, it is necessary to counteract their influence by expressions of a more thoughtful sort.

As to the employing of "scenic beauty" and "theatrical resources," anyone creating drama without doing so is merely foolish, and the above statements, considered as valid aspersions upon Wagner, may be summarily dismissed.

As to "surprises," which, it is to be remembered, may or may not be vulgar as employed in the drama, we find Wagner as devoted to "transformations" in his early as in his later period. It cannot, therefore, be claimed that the master fell back on these to eke out a "paucity of musical invention." "Tannhäuser," at once one of his earliest and most creative works, is as startling in its surprises and sudden contrasts as is "Parsifal," though managed with a less mature artistic hand. Wagner employed such effects throughout his life, but it is to be noted that he did so only when the dramatic need required them.

As to "Parsifal" representing the "burning low" of the "flames of the sacred fire" of Wagner's genius, let us look more deeply. The conception of "Parsifal" represents a powerful gravitation in Wagner's soul toward the consideration of the deepest human problems, and a corresponding departure from the thought of art in itself as an end. In short, in "Parsifal" Wagner, in a sense, ended his career as artist purely, and sought to enter upon the career of a spiritual leader through art, with what success only a greater lapse of time can show. His conception called for but a few moods, and those not repetitions of the moods of his earlier works, a testimony in itself of his undimmed creative powers. These moods he depicted, purely within his music, with vividness and certainty, and with a breadth of draughtsmanship and a maturity of

artistic and human vision unapproached in any of his earlier works. He invented, according to the needs of the drama, entire new schemes of musical color, and the means of expressing states of consciousness hitherto unexpressed, as in the agony of *Amfortas* uncovering the grail, the evil magic of *Klingsor's* nature, and the Good Friday spell. The fact that he did not prodigally pack so many new musical inventions into a given space as in his earlier years is no proof of his failure of inventive capacity, for that is proved at too many moments of the score to allow of its denial. This fact is, in truth, the evidence of his increased breadth of vision, which saw a greater artistic power in a greater simplicity and breadth of outline, and saw a higher spiritual power in exalting the dramatic idea over pure lavishness of musical invention in itself.

The statement with regard to sentimentality and "plaintive religionism" comes from one who appears to be incapable of appreciating the quality of spiritual thought in the scriptures themselves, and the true nature of the reference to the same in "Parsifal." It is unthinkable that Wagner, had he lived until to-day, would not have received and given a subsequent revelation—probably a number of revelations. Even as it is, the awakened man must recognize in "Parsifal" the expression of a moment of spiritual life through which everyone must pass some time in the course of growth from mere generic humanity to the condition of a self-conscious soul aware of the Infinity into which it strikes root. It is a moment that passes—the world, lit by a higher light, is given back to man—but it serves to awaken needful capacities and perceptions in the soul which could not have dawned but for the total renunciation of material things when the critical moment demanded it.

The future work which shall follow "Parsifal" in direct line of spiritual succession will both estimate and transcend it, and be its justification.

UNSATISFACTORY OPERA SEATS

There was much speculation last season when it was announced that the prices of orchestra seats at the Metropolitan had been raised from five to six dollars apiece as to whether the income of the opera house would seriously suffer thereby. The new season is now four weeks old and the public has shown no sign of allowing a mere dollar to stand in the way of its operatic pleasures. Every performance has been as crowded as usual, and there have been no murmurs of discontent. Evidently, then, the management is justified in what some were prone to regard as a high-handed action.

But there is one matter which calls for serious consideration, and this matter is by no means a thing of recent occurrence. It strikes one as something of a distinct imposition on its patrons that the management demands precisely the same prices for seats on the extreme sides of the parquet or balconies as for those in the center, although from such places it is impossible to see more than half of the stage. The occupant of a side seat in any but the first row of dress circle, balcony or gallery must stand if he hopes to see any of the action on the stage at all, and even then, in spite of his discomfort, he cannot possibly command a full view of the proceedings as can those in the middle sections, who have paid exactly the same sum for the privilege. The occupant of the second or third row of the orchestra circle at the extreme right or left finds his view of the rear of the stage completely blocked and is also utterly unable to witness what transpires on the side near which he is sitting—thanks to the barricade formed by the huge, gilded proscenium. In the case of such an opera as "Königskinder," for instance, the unfortunate spectator is denied all possibility of seeing the very climax of the whole work—the opening of the gate and the wonderful finale of the second act.

And yet for all these points of disadvantage exactly as much is demanded as for the best seat in the center of the house. Such a course seems palpably unjust on the part of the management. Two remedies for this evil suggest themselves: Remove the objectionable seats altogether or else sell them at a sum representing their true value.

DEBUSSY'S VISIT TO AMERICA

This month Claude Debussy, the most highly individualized composer of the time, is to visit America. It is significant to note that his field of activity will be Boston, where he will conduct his two operas, "Pelléas and Mélisande" and "Saint Sébastien."

It will be remembered that it was Boston that lavished its hospitality not long ago on Debussy's distinguished compatriot, Vincent D'Indy. Boston is well prepared to receive a visit from Debussy. It is the one city of America where the modern French cult has gained a broad and firm foothold. Boston has, in fact, affected French music, and so deeply has it assimilated

it that that music may be reckoned an influence which will qualify the whole future of Boston's musical life.

Once Boston worshiped the intellectuality of Brahms. Tschaikowsky afterwards stunned it for a little, but Tschaikowsky did not represent a sufficient degree of refinement in any direction to impress Boston for any lengthy period. Strauss never wholly captured Boston. He is far too brutal for that city, which is without doubt devoted to refinement, of whatsoever sort, in a complete sense that is not true of any other city of America.

It is this that makes Boston un-American, just as New York is rendered un-American by its cosmopolitanism. If Europe can provide a greater refinement of anything than America can, then Boston will prefer the European to the American, without considering the question of Americanism versus Europeanism in itself. Boston's devotion to modern French music is a case in point. D'Indy appealed to Boston for the same reason that Brahms did—that is, because of the high refinement to which he had brought his medium.

It is thus inevitable that Debussy should begin his American invasion in Boston, for Debussy represents the greatest refinement of individuality in the world's music at the present time, and is a protagonist of the cult to which Boston has erected its most recent temples.

Debussy's message to America then, while a real one, is limited by the precise limitations of Boston considered as an American city. He represents a degree of individuality which (taken wholly aside from the question of his musical personality) it would be well for Americans to emulate, for American composers are, for the most part, still afraid to be wholly themselves. But Debussy represents also a phenomenal and rarefied degree of refinement that will make his music miss fire entirely with the rank and file of Americans. His message is not to the people, but to epicureans, and to the lotus-eaters of the inner circle of the cult of ultra-refinement. His fame and his rare gifts will, however, assure him a cordial national welcome.

PERSONALITIES



Wilhelm Bachaus, Near His Bavarian Home

Bachaus—Reports of his triumphs in Europe indicate that Wilhelm Bachaus, the pianist, will be one of the most interesting personalities among pianists who have visited America. He is to arrive shortly for his tour. A printed list of his repertoire is so comprehensive and represents such catholicity of taste that one is safe in venturing that American audiences will not find fault with his programs.

Smith—Harold Osborn Smith, who acted as accompanist for Signor Alessandro Bonci on his first American tour, has been engaged by Mme. Jeanne Jomelli as accompanist for her coming tour.

De Pachmann—Vladimir de Pachmann, the pianist, is an ardent admirer of Leopold Godowsky as composer. "His original work may not be so fine," said de Pachmann recently, "but his transcriptions are wonderful and very difficult. Who can play them? Only a few. They demand a special technic of their own. Godowsky himself perhaps does not bring to them all the supreme qualities they need."

Fremstad—Olive Fremstad is a lover of dogs. She has a canine pet in almost every city in which she sings.

Dalmorès—Fishing and running a motor boat are supposed to be the chief vacation hobbies of the French tenor, Charles Dalmorès, and he is also said to confess to future ambitions as an architect.

Friedheim—Someone asked Arthur Friedheim recently when he did his practising during a concert tour. "At my concerts," was the reply. "I never have a piano in my room at the hotel for practice once I have begun my tour. All my 'rehearsing' during the season is done in actual performances."



BEHIND THE CURTAIN

What's in a Face?—Wagner and the Baker-Tenor—A Serious Misunderstanding by Kurt Schindler—A Word for "Little Boy Blue"

THANKSGIVING is over, and I suppose that most people are glad it is over. I am one of them. True enough, I have had many things to be thankful for and among these is the opportunity of writing this column for MUSICAL AMERICA, and the kind spirit in which it has been commented upon by its readers.

Yet it is possible to get too much of a good thing, just as the Thanksgiving turkey has proved for many to be a cause of sorrow during the eight days following the turkey holiday. I am laboring under just such a violent indigestion, mentally speaking, from overdoing a good thing. The trouble was that I allowed myself to be persuaded by that diplomat Viafora to accept the headline design for my column, and now I am mighty sorry I did it. I should have left well enough alone.

I will admit that I may not possess much of that gift to see myself as others see me, but I certainly never thought that I looked as Viafora saw me and portrayed me. That



Jules Speck, the Genial Regisseur-General of the Metropolitan, as Seen Through Mr. Viafora's Glasses

caricature was a sad blow to my vanity. And the saddest of it all is that every letter which has been addressed to me on the subject of that unfortunate caricature is signed by a woman. Not one from a man! can you imagine how badly I feel?

Here are three samples which I don't mind publishing—there are many which I would not dare publish at all, although I can usually stand a joke at my expense.

Here is one from Washington, D. C.:

"I have read your column with pleasure for the last two months, and I admit that I have become rather fond of it. But why is it necessary to adorn a perfectly good article with such an ugly face? Or is that face supposed to impersonate or symbolize humor or wit? I do hope you will find soon something more suitable to head your column, and remain,

Interestedly yours, etc."

I have not answered this lady because I don't know how to convey to her the idea that my face in reality is very handsome. Here is another one:

"Dear Sir: Will you be kind enough to inform me (for the purpose of settling a wager) whether the head at the top of your column is your own, or that of some artist connected with the opera. My friend contends that the long hair indicates a musician, while I think that the long rubberneck can only belong to the author of Behind the Curtain."

A third missive is a postal from a town in which a well-known asylum is located. It reads:

"Please do not let that man pictured at the head of your column escape from behind that curtain—he looks a dangerous case."

After all this, I really did not know whether I should feel flattered or injured

when I received a dainty perfumed note from a very good friend.

"Dear Lu: That picture of yours is a perfect scream—I laughed tears, and such a striking likeness, the man who drew that picture must be a perfect wonder—please introduce him to me some day."

Now do you wonder if I feel sore at Viafora?

* * *

IF there is any one man in the Metropolitan Opera House administration who deserves, *par excellence*, the title of being "behind the curtain," it is Jules Speck, the distinguished *regisseur-general* of that institution. Mr. Speck is one of those jovial natures which is ever smiling, and it would take a great deal to ruffle his cheerful disposition.

I asked him the other day about the secret of his good humor. "Well," he said, "it is not always easy to keep my temper, for many of our experiences are more than trying and I do not believe in relating these experiences to the public. Our place is 'behind the curtain' and I don't see how these stunts can interest the public. However, if you insist I will give you an example of the ordeal we have sometimes to go through.

"Not long ago I was rehearsing in France 'Tannhäuser' in French, and we had a new tenor whose former occupation was that of a baker. Of course, I knew beforehand that I could not expect from him an intelligent conception of the rôle, and I kept on correcting and explaining throughout the rehearsal until my tenor had lost his temper completely.

"At the end of the rehearsal he was so furious that he threw aside his hat and exclaimed: 'This is the worst I have ever seen; Wagner must have been an idiot!'

"A what?" I exclaimed.

"Why," he said, "any man is an idiot who will write such a verse as this: 'Rather will leaves sprout from this dry staff than that your sins will be pardoned.' I have been a baker, and I ought to know that out of dry wood will not spring leaves and blossoms!"

"Why," I exclaimed, "don't you understand that this is only a symbol?"

"A what?"

"You know that the pope has the power to pardon sins and should pardon the sins of every repentant sinner. In this case the pope refused his pardon, which was wrong on his part, and said that rather would leaves spring from this dry wood than that *Tannhäuser* should be pardoned. But allmerciful God was of a different opinion from the pope, and singlehanded performed the miracle of leaves and blossoms sprouting from the dead wood. As a consequence Wagner was excommunicated by the pope."

"What, indeed," said the tenor, "excommunicated by the pope? Bully for the pope," and from that moment on he studied with commendable zeal the part of *Tannhäuser*. This will show you what we have to do to convince a man to play his part properly."

* * *

DO you remember the tenor, Schott, who sang at the Metropolitan some years ago? We were talking about him last week, and pondering over the futility of all human ambitions in general and of Metropolitan fame in particular.

"I remember distinctly his début," my friend said. "I was standing in the wings with a friend and at the close of the first act I inquired: 'How do you like our new tenor?'

"Which one do you mean?" my friend enquired. "Schott? Well, he ought to be shot!"

* * *

I had a delightful chat with Alma Gluck, delightful because instead of scolding me for that mischievous item in last week's issue she was broad-minded and indulgent enough to express her approval with a charming smile.

"I have another little story for you," she said, "which I am sure you will like. You know that Kurt Schindler took out his naturalization papers and just before doing so he seemed to be conscience stricken. He

seemed undecided, regretted his step and wanted to back out of it. I told him that this was only a natural thing for him to do, because, after all, he earned his living in this country, he had gained many acquaintances and friends here, in other words," I said, "you just fill a niche."

"No, no," protested Mr. Schindler, "I don't feel an itch."

* * *

I TAKE it for granted that people who read my column are interested in or expect to find something humorous. I am not humorous or witty myself—I can only repeat the humorous things which I have seen or heard. But there are other people who have not only a keen sense of humor, but who produce humorous things. One of these keen-eyed persons is Colonel Savage whose farce "The Million" is the scream and the cream among theatrical events this Winter. The place is packed every night with people who want to enjoy the humorous side of life.

Another hit of the humorous colonel is "Little Boy Blue" and if you want to hear a comic opera score which is as vastly superior to the average Broadway show as MUSICAL AMERICA to every other musical paper—go and hear it! It is gorgeously staged, the plot is interesting, the lines are clever, the comic characters are enough to cure the worst pessimist in town and the singing, especially of the chorus, is excellent.

Follow my advice, and after reading Behind the Curtain, go to the "Little Boy Blue" and cheer up!

* * *

AT the "Little Boy Blue" *première* I met Marc Lagen (that young man has his nose everywhere). I had just started a little chat with Dora de Philippe, who combines the double advantage of being a celebrated operatic soprano and of being the wife of Arthur Phinney, the booking manager of Henry W. Savage. Mrs. Phinney follows with close interest every production connected with her husband's affairs and it is no wonder that she knows every personage in them. When Marc Lagen came up to us I started a mock introduction.

"Mrs. Phinney, allow me to introduce my friend, Mr. Bluff."

"Oh," said Mrs. Phinney, who remem-

bered at once the comic characters of the theater manager and press agent in "Everywoman"—"I am delighted, Mr. Bluff, this is (pointing to me) your partner, Mr. Puff."

To do justice to Mrs. Phinney I must add that it is her specialty, nay habit, never to say five words without uttering at least one "bon mot" and to follow her evolutions in the land of wit and *esprit* would make more than one press agent happy—if he could follow!

LUDWIG WIELICH.

ALINE SANDEN'S OPERA WORK

Leipzig Prima Donna Has Many Important Guest Engagements

BERLIN, Nov. 19.—Aline Sanden, the prima donna of the Leipzig Stadttheater, whose interpretations of Strauss operas have gained her widespread reputation, sang "Carmen" as a guest at the Berlin Royal Opera on Sunday last. Her success was very pronounced, and she was called before the curtain many times. The following is a list of guest performances for which this artist has been engaged for the immediate future; November 27, "Elektra," in Weimar; December 2, "Musikant," by Wittner, and "Traviata," Leipzig; December 8, to create "Elektra" at *première* in Braunschweig; December 10, "Mignon," in Braunschweig; December 12, "Tiefeland," Copenhagen. She will also appear three times as *Elektra* in Vienna, also in December, for which the dates have not yet been fixed.

On Saturday, November 11, Miss Sanden gave a very successful *lieder-abend* in Leipzig, at which she sang Beethoven's "Ah! Perfido," besides songs by Alexander Schwartz, Pfitzner and Strauss.

Miss Sanden has also been devoting herself to literary work, and with Otto W. Lange, has written a musical comedy entitled "The Wild Countess," after the novel by Puschkin. The first performance of this comedy, for which Emil Robert Hansen has written the music, will probably take place the end of this season or immediately after the Summer months. Miss Sanden is now engaged in writing a libretto for an operetta, which is to be entitled "Elida."

O. P. J.

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SAN FRANCISCO ENJOYS A FEAST OF OPERA

Two Companies Appearing Simultaneously Reveal Much Good Material

SAN FRANCISCO, Nov. 21.—San Francisco naturally has never felt that its musical season was quite complete without at least a taste of grand opera and it has been our misfortune to be denied it from season to season, but a feast in the form of two opera seasons comes as a reward for our patience. Manager Will Greenbaum and Pierre Grazi are responsible for the season by the Paris Grand Opera Company, which will afford us keen enjoyment until the middle of February. Then Mario Lambardi, who has included in his company several artists new to San Francisco, has brought us some magnificent productions.

The singers of the Paris Grand Opera company, whom we have heard in such operas as "Les Huguenots," "Faust," and "Lakmé," while not of the Metropolitan class, have been a pleasant surprise by their admirable work. We have not yet had an opportunity to become well acquainted with the stars, but from among them a few stand out whose voices will make them special favorites.

Not since the days of grand opera by the Metropolitan Company, which played at the famous old Grand Opera House on Mission street, have San Francisco's society people and musicians assembled for such a gala event as that on Wednesday evening at the Valencia Theater, when the opera season opened. Notwithstanding the fact that "Les Huguenots," which was produced in its entirety, failed to come up to the anticipation of a "first night" audience, the season was ushered in fairly auspiciously.

M. Affre as *Raoul* first awakened the interest of the audience by his rendition of "Fairer than the Fairest Lily," but the full sweetness of his voice was not heard to advantage until in the fourth act, when he sang the beautiful duet with Mme. Vallemont, the *Valentine*. In this the singer scored perhaps the greatest success of the evening. Mme. Vallemont's soprano is full of warmth and sympathy and her singing was wonderfully dramatic.

An artist whose next appearance is awaited with interest is Mme. Chambellan, who was heard in the rôle of *Marguerite*. She carried off the honors of the evening. She is a coloratura soprano, with a voice of pure quality.

On Thursday and Sunday evenings "Faust" was given and though some of Grazi's stars who sang the leading parts

were not at their best, the performance was fairly pleasing. M. Mascal, as *Valentine*, displayed one of the finest voices that have been heard so far, and he may prove to be a season's favorite. Mme. Richardson, the American soprano, who received her education in Europe, though not making an ideal *Marguerite* possesses a voice of beautiful quality.

The alluring music of "Lakmé" provided one of the successes of the week. The title rôle was splendidly sung by Mme. Fregoleska, and the superb interpretation of the "Bell Song" won such enthusiastic applause for the dainty little singer that a repetition was given. The singing of M. André Ferrier, as *Gerald*, and Demangane, the latter already a favorite here, elicited much applause. The opera with the same cast was given its second performance on Monday evening of this week. Again Fregoleska charmed her audience and she has rightly earned her Parisian soubriquet, "the Roumanian nightingale."

A marked feature of the opera is the excellence of the orchestra and chorus. The former is a home production, with a few exceptions. M. Bardou is the orchestra director, and he is recognized as a leader of great ability. In the chorus are some splendid voices and the fine ensemble is a delight.

The Lambardi Opera company opened the one-week season with the performance of "Thaïs" at the Cort theater on Sunday evening. The opera had its initial performance in San Francisco and a large audience was present to hear the beautiful music of Massenet. Enthusiasm prevailed throughout the performance and especially for Mme. Dianetta Alvina, whose dramatic soprano and acting were entirely adequate to the part of *Thaïs*. Her part was superbly sung in the latter half of the opera. The production was beautifully staged, and the singers included Giuseppe Maggi, as *Athanaël*, Manuel Salazar as *Nicias* and Adagisa Giana as *Crobyle* all won favor.

"Rigoletto" was heard on Monday night, and the lovers of Italian opera were largely in evidence. The acting, rather than the voice, of Michele Giovacchini as *Rigoletto* held the interest of the audience, although his baritone is of good quality. Lydia Levy made a charming *Gilda*, and, of course, she scored a triumph in "Caro Nome." Salvatore Sciarretti's tenor voice pleased in the rôle of *The Duke*, and his duets with Mme. Levy brought a tumult of applause.

A valuable acquisition of the Lambardi is Chevalier Fulgenzio Guerrieri, the general musical conductor. He has made a deep impression by reason of his ability to direct all the big works without the use of the score. Guerrieri does not use a baton, depending entirely upon his hands and arms to guide his players.

Arrangements are practically completed for the first season of the new symphony

orchestra of sixty players. Daily rehearsals are taking place under the director, Henry Hadley, and the program for the opening concert on December 8 will be Wagner's "Die Meistersinger," Tchaikowsky's "Pathetic" symphony, the Mozart suite "Les Petits Riens," and the symphonic poem of Liszt, "Les Préludes." During the season three soloists will appear—Edward Tak, concertmaster; Vladimir de Pachmann and Efrem Zimbalist. The concerts are to take place at the Cort theater on Friday afternoons and the dates set are December 8, January 5 and 19, February 2 and 16, and March 8. R. S.

EXPLAINS ORCHESTRAL MUSIC TO CHILDREN

Director Oberhoffer, of Minneapolis Symphony, Gives "Ear-Pictures" for Budding Music Lovers

MINNEAPOLIS, Nov. 27.—The first concert of the series to be given by the Minneapolis Symphony Orchestra under the direction of Emil Oberhoffer, for the children of the city took place last Friday afternoon before an audience which filled every nook and corner of the Auditorium.

The plan of giving these concerts, which are under the management of a body of prominent women, has met with a success that has exceeded the most sanguine expectations. When the sale opened for the school children the entire Auditorium was sold out within half an hour. A line of teachers representing the schools purchased tickets in blocks of 150 to 500. To care for those who could not gain admittance at the first concert a second concert was given to-day at which the program of Monday was repeated.

The managers of these concerts hope to cultivate a taste for good music among the school children that will in time bring forth a large body of enthusiastic music-lovers. Admission prices are ten, fifteen and twenty-five cents, the low prices being made possible by a \$3,000 guarantee fund.

Probably no one was happier than Mr. Oberhoffer when he faced almost 3,000 children, eager, enthusiastic and alert. Mr. Oberhoffer compared the orchestra to a great picture.

"The orchestral ear-picture," he told the children, "is made up of outline and color, just like the canvas eye-picture. The outlines are the string choirs—first and second violins, violas, 'cellos and basses. The primary and combined colors are laid on by the other instruments—the woodwinds, the brasses and the instruments of percussion."

He explained the strings and had the orchestra play Haydn's variations on the Austrian national hymn to illustrate each string section and the Delibes "Pizzicati" to show the plucking of strings. To illustrate the woodwinds the flute parts of Lalo's "Fête Lorraine" and the "Dance of

the Toy Pipers" from the "Nutcracker Suite" of Tchaikowsky were given by Carl Woempner, A. Ritzler and H. Woempner. Massenet's "Evening Under the Trees" illustrated the clarinet, played by Salvatore Nirella and the 'cello played by Will Lamping. The qualities of the other instruments were likewise illustrated.

With the exception of the Damrosch concerts in New York this is the first time this plan of giving concerts to school children has been arranged on so large a scale.

E. B.

Mrs. Fite Resumes Managerial Activity

Mrs. E. M. S. Fite, whose serious illness during the past Summer interrupted the plans she had made for her concert bureau at Carnegie Hall, has recovered sufficiently to resume these duties. Mrs. Fite will now continue her managerial work at her new office in No. 145 West Forty-fifth street, New York.

After playing in the orchestra at the Dresden Court Opera for fifty years Ferdinand Boeckmann, the 'cellist, has just retired.

Heinrich Knote, the Munich tenor, is singing in Stockholm this month.

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MUSIC FOR VARIETY OF TASTES IN ST. PAUL

Entertaining "Popular" Concert by Symphony Orchestra, Quartet Music and an American Program

ST. PAUL, Nov. 27.—The third popular concert by the St. Paul Symphony Orchestra was one of pronounced interest. There was much color and action in the program arranged by Conductor Rothwell. The Ballet Suite from Massenet's opera "Le Cid" played agreeably upon the fancy by means of its contrasting rhythms and variegated color. Two melodies for strings, "Hjertesar" and "Varen" by Grieg were delightfully played. The beautiful organ quality of tone and a fine legato gave to the melody an air of reverence which was refreshing. "The Sorcerer's Apprentice," by Dukas, repeated from an earlier symphony concert, together with Moszkowski's "March of the Midgets" and two waltzes, the "Mephisto," No. 2, by Liszt, and "The Gypsy Baron," by Strauss, completed the program.

A program of American composers was presented by the Schubert Club Wednesday afternoon. MacDowell, Arthur Whiting and Charles Wakefield Cadman were the chosen composers. MacDowell's "Will o' the Wisp," the Scotch, Poem and the Poem, op. 31, No. 6, the "Etude de Concert," "To a Water Lily" and "Witch's Dance" constituted the offering of Irene Gault and Whiting's Fantasy for piano and orchestra was played by Mrs. Bessie Parnell Weston with Gertrude E. Hall assuming the orchestral parts on the second piano.

The Cadman cycle, "The Morning of the Year," was sung in a spirited manner by the International Quartet, consisting of Alma Peterson, soprano; Ella May Minert, contralto; Harry E. George, tenor, and Grant Kelliher, bass. The exquisite quality of Miss Peterson's voice proved a distinct charm.

The Schubert Club on last Saturday afternoon

gave the first of a series of four chamber music recitals by members of the St. Paul Symphony Orchestra under the direction of Concertmaster Timmer. The other concerts will be given on De-

not waned was evidenced in the large audience assembled last Wednesday night to hear the organization made famous under the direction of the "March King." The program left nothing to be desired in the



A Musical Group in St. Paul—Left to Right: Edwin Schneider, Mme. Galski, Mrs. F. H. Snyder, the Local Manager, and Lotta Tauscher, Daughter of Mme. Galski

cember 16, January 13 and February 24. A string quartet which will play quartets by Haydn, Mozart, Beethoven, Schumann, Brahms and Dvorak, will be augmented during the season to furnish variety and charm in the presentation of Beethoven's Septet op. 20, and Schubert's Octet.

That the popularity of Sousa's Band has

way of rhythm and tempo. Virginia Root was the assisting singer and Herbert Clarke played cornet solos. Nicoline Zedeler, a promising young violinist, gave added pleasure in her playing of the "Souvenir de Moscow," by Wieniawski, a Bach gavotte and the Minuet of Beethoven arranged by Burmeister. F. L. C. B.

"Zueignung" and Hildach's "Der Lenz." Miss Lashanska scored a success, her rich contralto voice meeting with much approval.

McCormick, Mrs. Ben Ali Haggin, Victor Herbert, H. R. Winthrop, Emma James, E. R. Kroeger, William Gardner and Harry H. Flagler.

FOUR ARTISTS IN CONCERT

Miss Lashanska, Mr. Von Doenhoff, Mr. Hastings and Mr. Pilzer Perform

A concert was given for the benefit of the Temple Israel Sisterhood, in the grand ballroom of the Waldorf-Astoria, New York, on Saturday evening, November 25. The soloists were Albert Von Doenhoff, pianist; Maximilian Pilzer, violinist; Frederick Hastings, baritone, and Hulda Lashanska, contralto. Mr. Von Doenhoff gave a stirring performance of Chopin's A Flat Major Polonaise, op. 53, displaying a truly remarkable technique and fine temperamental qualities. He responded to the applause with the same composer's Berceuse in D Flat, on which he lavished a wealth of poetic feeling and beautiful coloring. His other number was the taxing Staccato Etude of Rubinstein, the technical difficulties of which caused him no trouble and which he played at a swift tempo.

Rehfeld's brilliant "Spanish Dance," Drdla's "Souvenir" and Sarasate's "Zigeunerweisen" were Mr. Pilzer's offerings, and he gave them with rare violinistic art. As an encore he added the dainty Gosssec Gavotte. Mr. Hastings sang an aria from "Ernani" with much beauty of voice and also three songs: "The Anthem of the Sea," "The Poet's Song" and "The Storm King," by Edith Simonds, a young American composer of San Francisco, with the composer at the piano. They proved to be individual in style and won considerable favor. In Liszt's "Die Lorelei," Strauss's

VIOLINISTS' CONTEST IN ST. PETERSBURG

Award of the Leopold Auer Prize.—Safonoff's First Concert of the Season.

ST. PETERSBURG, Nov. 5.—At the competition of violinists for the Leopold Auer prize of 1,000 roubles, which was organized by the former pupils of Professor Auer, Mischa Elman and Goloubeff, the young violinist, Piatro, a former pupil of Professor Auer at the Conservatorium of St. Petersburg, was the winner.

At the first concert of the Russian Imperial Society, Safonoff very energetically conducted the "Harold" Symphony of Berlioz, a concerto for an orchestra of stringed instruments by Antonio Vivaldi and "Romeo et Juliette" by Tchaikowsky. The pianist, Mme. Scriabine, executed admirably the First Concerto for the piano by Liapounow, which, on account of its excellent themes and of its magnificent symphonic development, is worthy of being placed with the piano concerto by Rachmaninoff.

The orchestra of the Russian Imperial Opera has engaged a celebrated leader of Amsterdam, Mr. Mengelberg, who is becoming the favorite in St. Petersburg. Mengelberg conducted recently the Fourth Symphony of Schumann, the "Preludes" of Liszt and the Fifth Symphony of Tchaikowsky. Unfortunately, the Tchaikowsky work was not entirely successful, for the conductor made some suppressions and in one passage even a change of instruments, which could not be approved of.

The first concert of Koussevitzky was dedicated to three leaders of contemporary impressionism in music, Strauss, Debussy and Scriabine. Of these three the boldest and the most original, but also the most unmelodious is Scriabine. His "Prométhée," which provoked such a great sensation last year at St. Petersburg and Moscow, again divides the musical public into two unequal parties, one small party of admirers and another large one of persons who do not understand him.

In the first concert of Siloti the celebrated Parisian violinist, Jacques Thibaut, participated and also the composer, Whitel, a pupil of Rimsky-Korsakow, who will celebrate this year the twenty-fifth anniversary of his career as composer. Whitel is the most celebrated composer of the Lattish people, a small nation living in the Russian provinces on the borders of the Baltic. His creations are founded upon the national Lattish songs. He conducted his celebrated symphonic tableau, "Fete de Ligo," at the concert mentioned. At the present time Whitel is a teacher of composition at the Conservatorium in St. Petersburg. S. R.

MME. CISNEROS'S RETURN

American Contralto to Leave Melba's Australia Company Dec. 12

Mme. Eleanor de Cisneros, now leading contralto with the Melba Opera Co., touring Australia, will finish her engagement on December 12 and will be entertained by Mme. Melba on that date to a luncheon in Melba's home at St. Kilda, the famous Australian "Newport," situated on Melbourne Bay.

On the evening of New Year's day, Mme. Cisneros will take boat for New Zealand and will leave Auckland by the *Zealandia* due to arrive at Vancouver, B. C., on January 9.

Mme. de Cisneros will go straight to Chicago to take up her duties as leading contralto with the Dippel forces. During the spring she will be heard in many cities in concert.

National Society to Spread Opera in English Propaganda

That the propaganda for grand opera in the vernacular is to be carried all over the United States was evidenced at the meeting for organization last week in New York of the National Society for the Promotion of Grand Opera in English. Reginald de Koven, the composer-critic, is the head of this society, and the board of managers consists of David Bispham, Walter Damrosch, Reginald de Koven, Arthur Farwell, Charles Henry Meltzer, Albert Mildenberg; Lillian Nordica, Rudolph Schirmer and Mrs. J. C. Walker. Anna E. Ziebler is secretary and Walter L. Bogert is treasurer. An advisory council, which may be enlarged later, consists at present of Mary Garden, Mrs. R. J. Young, Mrs. Theodore Thomas, Albert Stanley, Harold

Flonzaley Quartet in Baltimore

BALTIMORE, Nov. 27.—The Flonzaley Quartet opened the series of chamber music concerts at the Peabody Conservatory Friday afternoon with a very pleasing program which was beautifully rendered. The instruments blended in perfect unison, and the entire concert was a treat which a large audience enjoyed to the full.

W. J. R.

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"ROSENKAVALIER'S" PREMIERE IN ROME

Strauss Opera Given Cordial Approval Both by Critics and General Public

ROME, Nov. 20.—After the arrival of Bonci in Rome the next event of the month was the production of the "Rosenkavalier" of Richard Strauss at the Costanzi. The house was only fairly filled on the first night by the ordinary public, but the best seats were occupied. Germans and Austrians were strongly in evidence. The first act was received coldly, but the second obtained warm, sincere and general applause, particularly for the love duet. The "terzetto" in the third act was also highly relished and applauded. The Roman critics were very favorable, particularly Signor Spada of the *Vita*, a most competent authority who wonders why the people of Milan found the Strauss opera ponderous and obscure. Hariclea Darclée had as usual an ovation, while Conductor Tango, and some of the other artists are complimented on their co-operation in securing success for the work in Rome. Some of the critics in Rome are naturally anxious to show up the weak points in the work, which is not Italian, but they must admit that the public was pleased, for the opera ended amid general applause.

Walter Mocchi, who has an arrangement with the Costanzi people to take over the theater for several years is naturally disappointed, if not disgusted, with the action of the Roman Municipal Council in cutting down, or, in fact, eliminating altogether, as is now reported, the annual subsidy to that theater. He said that when he took on the direction, he wanted to make Rome a musical center, such as is Milan, even if the Costanzi, did not receive as large a subsidy or subvention as the Scala. He also desired to mount operas at the Roman theater in the way that they are mounted in Milan, to organize, in short, a magnificent *mise en scène*, for the Costanzi is behind the times in the business of mounting its productions. And Mocchi had other plans still more vast but he can not look forward to carrying them out so long as he has not sufficient funds at his disposal. Now that Pietro Mascagni is at home in his native country, the newspapers are occupying themselves with his career. They remind us, for instance, that he was only a simple bandmaster of the municipal instrumentalists of Cerigno, after he had left the Milan conservatory. Then came "Cavalleria Rusticana," first heard in Rome in 1890, and the Maestro moved on thence forward in triumph as composer, orchestral conductor and organizer.

The late great organist and musical di-

rector of the Capella Pia of the Lateran Basilica (the next to St. Peter's in rank, size and architectural grandeur), has been succeeded by an ecclesiastic, Canon Raffaello Casimiri, who was formerly organist and choirmaster in a provincial church near Rome. He is the founder of numerous "Scholae Cantorum" in various districts, and has also been musical director in the Pontifical College for Ecclesiastics.

Naples has enjoyed a new opera, presented, on November 15, at the Bellini theater, entitled "Nereide" by Ulisse Trovati, book by Ferdinando Fontana, taken from the "Figlia del Mare" of Guimera. *Agata*, a Moorish maiden, shipwrecked on the Italian shore, is the daughter of the sea. She is loved by a dissolute youth, *Pietro*, who has already promised marriage to two girls, whom he betrays. *Agata* meets one of these, *Mariona*, who tells her that she must beware of *Pietro*, so the Moorish maiden, fearing betrayal in her turn, kills the man, and then walks into the sea. The story is, of course, indebted to some extent to Ibsen. The music is good, notably for the duet between *Pietro* and *Mariona*, a romance sung by *Agata*, and for the finale, all in the first act. In the second, there is also a fine duet between tenor and soprano, and in the third, a chorus, a romanza and a terzetto which were much applauded. The soprano, Berta Nelson, was highly appreciated for her fine voice and acting as the *protagonista*.

Naples has also had another opera, which is now there, the "Nora" of Gaetano Luporini, presented at the Politeama. It has already been heard at Lucca and Leghorn. Amelia Karola was the *Nora*, and received much applause, as well as the tenor, Agostini. Luporini is a fine composer, particularly of duets, which are numerous in this work of his, and his solo for the tenor in the third act is a splendidly effective specimen of his art.

The San Carlo of Naples opens on December 3, and the operas scheduled are the "Fanciulla," "Nabucco," "Tristan and Isolde," "Don Pasquale," "Norma," "La Traviata," and "Susanna's Secret." Most of these operas will be repeated at the San Carlo during the Lenten season of 1912, which will be concluded by Mascagni's "Isabeau."

WALTER LONERGAN.

Lorene Rogers-Wells in the West

Lorene Rogers-Wells, the soprano, has left New York for the Middle West to fill several engagements. She will appear in a production of "The Messiah" and in an artist recital at Denison University, Granville, O., on December 5 and 6, respectively, and at recitals at Leland, Ill., on December 11 and Delaware, O., on December 14. Recently the New York soprano sang in the production of Haydn's "Seasons" by the Mozart Society of Pittsburgh, and her beautiful voice and splendid art won high praise from the critics in that city.

Isadora Duncan is now in Paris, where she has arranged to give seven matinees at the Châtelet with Colonne Orchestra, conducted by Gabriel Pierné.

IN ARMS AGAINST COMPOSERS' FEES

Frenchmen Themselves Oppose System of Charging for Their Music Abroad

PARIS, Nov. 11.—There are many French composers who are not at all pleased with the campaign that is being waged in their apparent behalf in America by the Société des Auteurs, Compositeurs et Editeurs de Musique, which prohibits the public performance of the works of the members of the society unless a fee is paid for the privilege. Many of them have protested to the society, but without result, and the American composer of Paris, Blair Fairchild, has, in consequence, gone so far as to resign his membership in the society.

Charles M. Widor, the composer, and an ardent opponent of a movement which he regards as restrictive of French art, writes as follows in a letter to the president of the society anent Mr. Fairchild's resignation:

"Many doors abroad are being closed against us. The society ought to take into serious consideration a state of things fatal to French art."

Mr. Fairchild's letter of resignation was, in part, as follows:

"Several singers (among them M. Charles W. Clark), having sung a certain number of my songs during their concert tours in America and England, have found themselves obliged to pay your agents authors' rights because I was a member of your society. Now, inasmuch as the Germans, the Italians, the Americans, etc., demand no such payments, the singers in question have decided to exclude from their programs in future all the names of composers causing such demands or any other claims upon them. Not wishing to be so excluded and not desiring to have my compositions thus boycotted in the greater part of the world, I ask you, with great regret, to accept my resignation."

Early last month Charles W. Clark, the American baritone of Paris, wrote to Ovide Robillard, who represents the society in New York, asking what net sum the society expected to charge him to sing what French music he chose during his next American tour. In answer to this he received a letter which contained no statement of terms. Thereafter Mr. Clark wrote to M. Robillard:

"I am very anxious indeed to sing French music. I believe I can safely say that I have done as much as any artist before the

public for the French composers of the better class of songs. It is my desire to continue. * * * But I must also inform you that it is not necessary for me to sing the French music, as I have a sufficient repertoire to give many programs without any French music whatever, and all of which can be arranged with interest. I furthermore wish to state that I will make my programs for this next tour, excluding the French music unless I get a satisfactory reply from you."

It seems clear that if French composers are the only ones to insist upon being paid for such of their works as are sung outside their own country, the result will be that they will not be sung, and many members of the society, accepting this view, are doing their utmost to have the methods of the society changed.

Sousa to End World Tour with Hippodrome Concert

John Philip Sousa and his band, now nearing New York at the close of a tour that has kept them away a year and carried them around the world, will be heard in concert at the New York Hippodrome on December 10. Since leaving New York last December the famous band has given more than 100 concerts in England, a half hundred in South Africa and many more in Australia and has toured across the North American continent from British Columbia. The Hippodrome concert will be the only one Sousa will give in New York this season, as he is planning a long rest.

Rossini's Idea of Leisure

Rossini, after finishing a great work, indulged himself in a long period of leisure, and did not write a line of music. A friend once called on him and found him writing his autograph, with a sentiment, at the bottom of some photographs of himself. One of these read: "To M. Pillet Will, my friend and my equal in music." "What!" cried the visitor, "you are not serious? M. Pillet Will is not your equal in music." "Certainly he is—since I am doing nothing," explained Rossini.—*San Francisco Argonaut*.

John Chipman

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Annual Anniversary Celebration at
Wanamaker Auditorium Brings Out
Wealth of Talent

Artists' anniversary day was observed at the Wanamaker Auditorium, New York, on Monday, November 20, when concerts were given at 11 o'clock in the morning and at 2 in the afternoon. The morning concert presented Vivian Holt, soprano; Thomas Phillips, tenor; Ludwig Schück and Albert Greenfeld, violinists; Hazel Carpenter, pianist; the Victor Sorlin String Quartet, Percival K. Van Yox, Angelus pianist, and Alexander Russell, organist.

In the afternoon a long program was given enlisting the services of the following artists: Lorene Rogers Wells, Juliette Lippe, Louise McMahan, Cora Guild, Mildred Graham-Reardon, Cecile Chapman, sopranos; Mary Jordan, Mary Lansing, Marie Horwitz, Florence Fiske, Gertrude Merritt, Alice Springer, contraltos; John Barnes Wells, Umberto Sorrentino, Forrest Lamont, tenors; R. Norman Jolie, Carl Morris, Albert Wiederhold, George Warren Reardon, Frederick Hastings and Freeman Wright, baritones; Emil Gergel and Muriel Fischer, violinists; Paolo Gallico and Helen Hulsmann, pianists; Wilhelm Durieux, 'cellist; Mrs. Hardin-Burnley, reader, and Alexander Russell and Leo B. Riggs, organists.

The program contained songs, quartets and solos by the soloists mentioned, all of them meeting with the approval of the audience that completely filled the hall. During the intermission a musical picture, "Baby's Lullaby," by M. J. Chapman, was given.

The concert department of the Wanamaker store, of which Alexander Russell is director, occupies a peculiar position in the musical life of New York City. During the Winter and Spring months concerts are given daily and a high standard of excellence is maintained. The annual celebration is given as "a tribute to the artists, whose hearty co-operation has made these concerts possible," as a note on the program stated. Now in its twelfth year, having done a great deal in spreading good music to the public without cost to them, a Credo, "The Influence of Good Music," appeared on the program on this annual occasion. Among other things it states: "This Auditorium is a public institution. The careworn toiler as well as the dilettante is welcome in this beautiful hall and we trust that neither will leave it, without having experienced some beneficent uplift."

Conductor Campanini Inspects the Chicago Musical College

CHICAGO, Dec. 2.—Conductor Cleofonte Campanini, of the Chicago Grand Opera Company, accompanied by several of the leading singers, visited Dr. Ziegfeld last week and made a tour of inspection through the studios, rehearsal halls and

theaters of the Chicago Musical College. Felix Borowsky recently lectured in the Ziegfeld on Mozart, Beethoven and some of their contemporaries. Immediately following the lecture three playlets were given by the students of the School of Acting under the direction of J. H. Gilmore.

C. E. N.

MME. ALVINA, WHO DELIGHTS OPERA GOERS IN THE FAR WEST



Mme. Janette Allan Alvina, as "Thais"

ACCORDING to newspaper reports from the Far West, Janette Allan Alvina, an American soprano, has been winning many laurels in that section through her appearances with the Lombardi Opera Company. Her *Marguerite*, in the "Faust" of November 15, was a revelation, it appears. In this rôle she showed remarkable versatility and fine vocal equipment with the added expressiveness that comes from intense dramatic feeling. In the "Jewel Song" the fervor and feeling of her pure voice carried the audience with her and she was compelled to repeat the song.

Maggi impersonated an excellent *Valentine* and won applause with his "Dio Possente." Sabellico was highly effective as *Mephisto*. Giana played *Siebel*, and Sciarretti, a young tenor, was the *Faust*.

Burrian Ordered to Pay Former Wife
\$3,000 a Year Alimony

Dispatches from Dresden state that the Saxon court which granted Frau Burrian a divorce from Carl Burrian, the Metropolitan Opera House tenor, has now awarded her alimony of \$3,000 a year from October, 1910. At the trial of the alimony suit Frau Burrian testified that Burrian's

AN APPEAL FOR MORE BOHEMIAN OPERA

THE Metropolitan Grand Opera Company has promised in its repertoire this season French, German, Italian, Russian and American operas, but not one Bohemian, with the exception of Smetana's "The Bartered Bride." This only Bohemian opera shows very eloquently, declares a Bohemian correspondent of the New York Sun, that Bohemian music is compelled to play the rôle of *Cinderella* in New York. Why? The production of good new operas is not so rich to-day that the Bohemian music can be omitted without grave loss to the American stage. Is it not to be regretted that the American public should hear again and again the only too much known "Il Trovatore," "Cavalleria Rusticana," "Pagliacci" or various musically very weak novelties like Nougues's "Quo Vadis?" instead of the strong and here unknown works of such musical geniuses as Smetana and Dvorak?

The first Bohemian opera which entered the American stage, on February 19, 1909, Smetana's "The Bartered Bride," won a great success. The critics were unanimous in the statement that for a long time no opera had made such a hit. Everybody would think that the reasonable consequence was the performance of other works of Smetana. But nothing of this kind happened. "The Bartered Bride" is the only Bohemian opera which is sometimes played in New York. Is it not curious?

Smetana wrote, besides "The Bartered Bride," two more excellent comic operas, "The Kiss" and "The Secret"; further, one conversational opera, "Two Widows"; three romantic operas, "Dalibor" (the late Gustav Mahler, when he became director of the Imperial Opera at Vienna, chose for

his first artistic deed "Dalibor," October, 1897), "The Devil's Wall" and "The Brandenburgers in Bohemia," and one festival opera, "Libuse." Dvorak, whose symphony "From the New World" was played twenty-six times in America last season, is entirely neglected. His operas "The Water nymph" (in Bohemian "Rusalka"), "The Jacobin," "Dimitrij," "The Head Strongs," "The Sly Peasant," etc., would surely be welcomed in America. But we Bohemians have also living composers; for instance, Kovarovic, the conductor of the Bohemian National Theater in Prague, whose opera "Psohlavci" was played in Prague in October, 1910, with Carl Burrian in the main rôle, for the 100th time. Emmy Destinn said many times to me that this opera would be a sure success here. The "Psohlavci," people living in the southwest border district in Bohemia and guards of this frontier have their name (Psohlavci means the heads of dogs) from their coat of arms, a head of a dog as a symbol of watchfulness. The popular hero of this people, Jan Kozina, a staunch defender of their privileges in the seventeenth century, executed in Domazlice, is the center of the opera.

The Metropolitan Opera Company has two Bohemian artists, Emmy Destinn and Carl Burrian, who played in Prague in many of the above named operas.

The basso, Adamo Didur, is also a guarantee for the success of Bohemian operas.

Will the Metropolitan Opera Company remove this fault next season? Why should be performed such insignificant works as D'Albert's "Tiefland," Catalan's "Wally," etc., and at the same time neglect excellent operas of Bohemian composers? It's never too late to mend.

income from the Royal Opera in Dresden was at least \$12,000 a year, that he made \$38,000 in New York and \$20,000 in twenty performances in Buda-Pesth. Dresden papers express doubt that Frau Burrian can collect the alimony, as the tenor's Dresden holdings have been sold at a forced sale. Burrian arrived in New York recently for the opera season accompanied by Mrs. E. Leffler Dinges, with whom he eloped some time ago.

an operation for cancer by which his tongue was removed. He was bass soloist in different New York churches for a score of years and most recently of Grace Church. He has been active in the work of the Mendelssohn Society of New York since 1877 and has sung in its glee club and quartet.

Antoinette Kerlane, who is one of Oscar Hammerstein's new singers for London, has been singing lately in Biarritz.

A new "impressionist dancer," Vivian Vanna, has just appeared in London.

Church Singer Loses Tongue

James A. Metcalf, for a long time one of the best known church singers in New York, is convalescing from the effects of

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BERLIN'S BELATED "ROSENKAVALIER"

A Fine Production of the Strauss Opera—Honors of the Performance to Paul Knüpfer, Frieda Hempel and Conductor Muck

Bureau of Musical America,
Berlin, Germany, Goltzstrasse, 24,
November 16, 1911.

THE Berlin Royal Opera House has once again had its gala evening, with the much looked forward to *première* of Richard Strauss's "Rosenkavalier." This took place before a house filled to the last seat by an audience which, in part at least, might safely be termed "distinguished." The last operatic creation by Strauss was given a production that was all the most fanatical Strauss zealot could have desired. So that the illusion of the period of the opera might not be dispelled the artists, between the acts and at the end of the opera, were called before a curtain held apart by stage attendants dressed in rococo costumes. As in Dresden this curtain had been especially designed and, with its blue background and arabesques and filigree work in dull gold, it represented a very decorative innovation in the interior of the opera house. Many prominent personages of the art world were present, whereas the court and the circles immediately connected with it were conspicuous by their absence. It is no state secret that William II is no ardent admirer of Strauss. Contrary to custom, Dr. Strauss did not occupy one of the small proscenium boxes in which the occupants are invisible to the audience, but, with his wife and Max Reinhardt, the famous dramatic director, sat in the first row of the balcony. A rather unusual spectacle consequently presented itself when the enthusiastic shouts of "Strauss!" arose and the public turned their backs to the stage while applauding.

Unquestionably the score of the "Rosenkavalier" contains much that is valuable—I mean irrespective of Strauss's extraordinary talent for orchestration—but just as unquestionably there is also that in the score which might be cut without the least disadvantage. The terzetto and duet in the last act, for instance, are really unnecessarily drawn out in spite of the exquisite melodious effects produced with both. As the plot has reached its culminating point with the union of the lovers and the exit of the Princess, the duet, notwithstanding its delightful folksong character, is rather superfluous.

Still it does not seem comprehensible that there are still those who accuse Strauss of being unpoetical. I know of no more poetical effect musically than that produced in the first act when the Princess renounces her somewhat belated love for the sake of a younger rival. The atmosphere which

prevails only on the occasion of a profound success was felt after the second act and was even more noticeable after the third act. The applause after the first act was spontaneous and sincere, but the sceptics might still have had their doubts. The other two acts must have convinced every witness, however, that the "Rosenkavalier" has come to the Royal Opera to stay.

Where Strauss is weakest is in his musical treatment of the principal figure in the opera, *Ochs von Lerchenau*, interpreted to perfection by Paul Knüpfer. Here the composer is spasmodic and gives the impression of merely trying to prepare the way for more important things which never materialize. The waltz themes in the first and second acts are such masterpieces of insinuating melody that they deserve to—and probably will—become popular. The conducting of Dr. Karl Muck was an artistic performance deserving the highest praise. No detail was wanting to produce the effects necessary to conform with the shifting occurrences on the stage, and the manner in which this masterful man in the orchestra controlled his musicians and the artists on the stage was superb. It was therefore but natural that the audience called Muck as frequently and as loudly as the composer.

Among the singers the palm of the evening must be accorded to Herr Knüpfer. Delightfully humorous, without ever even approaching clownishness, he interpreted this most difficult part of *Ochs* in a manner entirely worthy of his reputation in acting, and vocally also he gave proof of his exceptional gifts and ability. Frieda Hempel was an ideal Princess, characterizing the aging but love-sick aristocrat as a woman who awakened pity rather than ridicule. The silvery sweetness of her voice was as pronounced as ever. Fräulein Artot de Padilla as Octavian was charmingly boyish, although rather thin vocally.

In conclusion I cannot refrain from calling Strauss to account for writing music for a performance lasting four hours, when this simple light comedy might have been worked out in half that time.

Wynni Pyle's Tour

Wynni Pyle, the young Texas pianist, is meeting with enthusiastic success at her various concerts in Breslau, Frankfurt, Mannheim, Munich, Nürnberg, Darmstadt and Chemnitz. In Breslau and Waldenberg Miss Pyle played with orchestra, concertos of Liszt, Tchaikowsky and Rimsky-Korsakoff. She was then engaged for her fourth Liszt festival this season at Bromberg for December 6. In Darmstadt Miss Pyle played as soloist in the concert of the Richard Wagner Verein and in Chemnitz at the Symphony Concert under the conductorship of Director Malata.

Emily Gresser, the young New York violinist and pupil of Sam Franko, has been engaged as soloist for the first performance of the new composition for violin and orchestra by Max Vogrich, which is to take place in the Philharmonic of Berlin with the Philharmonic Orchestra, on January 29 under the direction of Ferruccio Busoni.

Josef Lhévinne has been jumping around Europe from one place to another, meeting with the same success in other cities that he is accustomed to in Berlin. On October 12 he played with uncommon success in Düsseldorf Liszt's E Flat Major Concerto under the conductorship of Pfannschmidt. The 25th of October saw him in Antwerp, where he played at the concert of La Société de l'Harmonie Royale. His rendition of the Liszt concerto called forth such enthusiasm that he was compelled to give an encore, for which he chose Liszt's "Robert le Diable."

Mr. and Mrs. Lhévinne then left for St. Petersburg, where both played on November 8 in the Société Impériale Musicale Russe. They gave the Concerto for two pianos in F Major of Mozart, the same which they played in Berlin on the occasion of the concert of the Gesellschaft der Musikfreunde. In the same concert Mr. Lhévinne then played the program he had given in Antwerp. His success was so great that not one but two encores were necessary to calm the waves of enthusiasm. Mr. Lhévinne is at present still touring Russia and expects to return to Berlin the latter part of this month.

A musicale which attracted many musical and literary persons of distinction took place on Sunday at the home of Will Junker from Fredeickscham, the Berlin representative of the *Courrier Musical* of Paris. The dramatic concert soprano, Mme. Charlotte Boerlage-Reyers, sang the aria from Massenet's "Le Cid," "Pleurez mes yeux" and "Dich theure Halle" from "Tannhäuser" with voluptuous tone and deep expression. The newly organized "Hungarian Trio," consisting of Emil Telmanyi, the young violinist, who recently made his so promising début; Vela von Csuka and Gabriel Zsigmondy, then gave an excellent account of itself.

King Clark, the American singing teacher of Berlin, is again in a position to announce the success of one of his pupils. Dr. Hugh Schussler, a bass, who has been studying with Mr. Clark ever since the latter removed his studio from Paris to Berlin, has been engaged for the municipal opera at Elberfeld. Dr. Schussler is to make his début next week as *Mephistopheles* in "Faust."

Eisenberger in Sweden

Severin Eisenberger, the popular pianist, is busy touring the continent. On November 9, 10 and 12 Mr. Eisenberger gave three concerts in Stockholm, Sweden, with marked success. He furthermore played before a full house in Upsalla, the Swedish university town. His other concert engagements before Christmas will take him to Vienna, Brünn, Buda-Pesth and other cities in Austria.

Dan Jones, a young American pianist, was heard in recital in the Blüthner Hall on Monday. His program was devoted to Brahms Beethoven, Schumann and Liszt. What impressed me most with this young man was his intrepid temperament, which does not forsake him even when his memory fails him. He is on the road to acquiring a good technic, but still lacks the broad control of the composition. The exceedingly large audience warmly applauded the young artist.

The rehearsal for the third Philharmonic concert took place, as usual, in the Philharmonie on Sunday at noon. The soloist was Alexander Petschnikoff, who played the violin part of the Concert-Piece in F Sharp Minor by Bruch, which was heard for the first time in these concerts. The other program numbers were: Mozart's Symphony in E Flat, No. 39, the Comedy-overture of Max Reger, op. 120, heard for the first time, and the Symphony, No. 3, in F Major of Brahms.

Mr. Nikisch who may have been indisposed, really showed himself in his usual form only in the Brahms Symphony. The Mozart symphony, although interpreted with all the graceful finesse of which Nikisch is capable, failed to make the accustomed impression. This new concert-piece by Bruch does not seem to compare with the composer's former works, with the exception, perhaps, of the very graceful andante theme. Nevertheless Petschnikoff made much of the work, in spite of a not always exact intonation. The violinist developed a beautiful tone and his playing was delightfully rhythmical. The Allegro Appassionata was played with a dash and a crisp and plastic technic to gladden the heart. He was heartily applauded and recalled three times.

As for the Reger Comedy-Overture it is

not art nor the product of any artistic sentiment. The orchestration also, usually Reger's strong feature, is not at all effective nor even tasteful. The general effect which this composition produces is piquant but not wholesome. It served as a splendid appetizer for the following Brahms symphony, in which, as before said, Nikisch showed himself at his best.

Von Vecsey Plays New Concerto

On the day before the violinist Franz von Vecsey played before a full house in the Beethoven Hall, assisted by the Philharmonic Orchestra under O. Marienhagen. A large part of the evening's interest, in spite of the young violinist's popularity, was centered on a new violin concerto by Paul Juon, which, be it said at once, failed to make any impression to speak of, possibly with the exception of the very sympathetic middle movement, an elegie, which is worthy of becoming a solo concert number. The first and third movements are lacking in continuity or logic. Von Vecsey furthermore played the concertos of Mendelssohn and Brahms without producing exactly a phenomenal effect. Yet withal his reputation is so well established that an advertisement on his program by a photographic firm, in which he is called "the most important violin virtuoso or the present" seemed decidedly out of place.

A concert that was a distinct pleasure was again in the Blüthner Hall on Thursday, when the young violinist, Josef Szigeti appeared before a large audience and played with the artistic finish and temperament of the master. At the same concert the soprano, Lolo Barnay, transported her hearers to a state of enthusiasm by her finished and artistic performances. It is not often that two such artists are heard jointly. I have never before been anything but a conditional admirer of Szigeti, but to-day I am ready to say that my admiration for this rarely gifted young artist is unconditional in the fullest sense. That which makes him conspicuous among many of his brother artists is that he is not only solicitous to excel in a technical way, but also employs a goodly amount of that gray matter which nature has not given us to be stored away as dead weight. It is a pleasure to have a revelation like this regarding an artist. Szigeti's bowing is superb and his stupendous technic calls forth amazement. Yet it is left to his artistic conception, never without appealing significance, to stir us to greatest admiration.

Lolo Barnay, the assisting artist, is the possessor of a most sympathetic soprano, which has been trained to follow every inspiration of the singer. This temperamental artist imbues each song with a meaning so deep and full of sentiment that it may be looked upon as a model for students of interpretation. All in all, she is an artist of the first order whom we shall be delighted to meet again in the concert hall.

The Berlin Royal Opera now has its conflict. It was generally known that in the second casting of the "Rosenkavalier" Frau Arndt-Ober was to sing the title part. Strauss himself is said to have desired this casting for the *première*. We now hear that Dr. Muck has given the ultimatum that either Frau Boehm von Endert sings the rôle or he will resign from his position as conductor of the "Rosenkavalier." It is reported that, as a result of this ultimatum Frau Arndt-Ober will tender her resignation. Life at an opera house certainly has its points of interest. O. P. JACOB.

Tenor McCormack to Arrive in February

CHICAGO, Dec. 2.—John McCormack, the Irish tenor, who has been with the Melba Opera Company in Australia, wrote to Charles Wagner in this city last week that he expected to arrive on the Pacific Coast on February 9 and will shortly thereafter begin a concert tour which will take in the large cities of the Coast and then eastward. C. E. N.

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MME. ZEISLER IN NEW YORK RECITAL

Distinguished Pianist Presents a Finely Varied Program at Carnegie Hall

There was not quite as large an audience for Fannie Bloomfield Zeisler's annual New York piano recital last Saturday afternoon as there usually is. But this, fortunately, had no effect on the playing of the distinguished artist which had all its familiar merits and called forth the customary demonstrations of approval in the form of hearty applause, stacks of flowers after each division of the program and a demand for encores at the close that was not to be gainsaid.

Mme. Zeisler's program was as varied in content as the most inveterate carper could have desired. It offered Beethoven's Sonata, Op. 111, a Brahms Rhapsody, Chopin's G Minor Ballade and his étude, Op. 25, No. 3, Schumann's "Warum" and Toccata, Cyril Scott's "Danse Nègre," a "Scherzine" by Henry Hadley, Pugno's "Serenade to the Moon," an étude de concert by Schloetzer, Liszt's Twelfth Rhapsody and Schuett's "A la Bien-Aimée."

The American pianist has often commanded admiration by her reading of the Beethoven Sonata. The first movement had its accustomed directness and weight last week, even though once in a while in passages of dynamic stress Mme. Zeisler's tone carried a suggestion of hardness. No player ever succeeds in making the interminable variation movement interesting and it is no discredit to Mme. Zeisler to say that even at her hands it was tiresome. The hackneyed Chopin Ballade was read with much fire, with delicate shading, tonal beauty and emotional variety. As for the étude it had to be repeated and the immensely exacting Schumann Toccata was a tour de force of technical endurance. Scott's "Neero Dance" was slightly more negro in atmosphere than the Debussized negro violin suite of his played here a few weeks ago, and it contains only a *souçon* of Debussyan flavoring. Hadley's "Scherzine" is dainty, Pugno's Serenade of vivacious Spanish rhythm and Schloetzer's étude technical brilliant, if not musically



Fannie Bloomfield Zeisler, Who Gave
Her Annual Recital in Carnegie
Hall Saturday

valuable. Mme. Zeisler was at her best in them.

As for the Schuett waltz, it has always been one of Mme. Zeisler's battle horses, and rightly enough her audiences never tire of it. The Liszt Rhapsody may be hackneyed, but when played with such dash and spirit as the pianist put into it last Saturday its melodies are as thrilling as those of a Wagner opera. There was a veritable tumult of enthusiasm when it was ended and Mme. Zeisler responded with Liszt's "Liebestraum" and Poldini's "Dancing Doll." Among her most enthusiastic listeners throughout the afternoon was Mme. Nordica.

H. F. P.

First of Mrs. Oakman's Musicales

The first of a series of three Tuesday Morning Musicales was given on Tuesday morning, November 28, at the residence of Mrs. John Oakman, No. 10 East Eighty-

sixth street, New York. The artists who presented the program were Grace Freeman, violinist; Elizabeth Ames, cellist, and Harold Osborn Smith, pianist, assisted by Percy Stephens, basso, and for the opening morning a "Modern German" program was given. Two pieces, "Roumanian Melody" and "Interludium," by Bruch, and the Trio, op. 40, of Brahms, showed the admirable ensemble of the trio, while Mr. Stephens made an excellent impression in songs by Henschel, Reger and Strauss. Mr. Smith was heard in two piano pieces of Richard Strauss, op. 9, which he played with poetry and much technical facility. A "Modern French" program is scheduled for December 5 and a "Modern Russian" one for December 12.

Heinemann Soloist with Woman's Philharmonic Chorus in Baltimore

BALTIMORE, Dec. 4.—The Woman's Philharmonic Chorus gave an uncommonly interesting concert in the Academy of Music, November 28, under the direction of Joseph Pache, with Alexander Heinemann, the *lieder* singer, as the soloist. The chorus numbers, Berlioz's "Veni Creator Spiritus" and Berger's "Cradle Song" and "The Awakened Rose" were beautifully rendered. Mr. Heinemann sang selections by Beethoven, Brahms, Hermann and Schubert, and the enthusiastic audience demanded three extra numbers. The concert was a decided success for the Woman's Philharmonic Chorus, the director, Joseph Pache and the soloist, Mr. Heinemann, who scored a success such as but one or two artists could hope to duplicate in Baltimore. The officers of the chorus are Mrs. Charles Morton, president; Margaret E. Dulaney, vice-president; Mrs. Charles T. Crane, treasurer, and Mrs. Walter H. Billingslea, secretary.

W. J. R.

Clifford Lott to Introduce Novelties at New York Song Recital

Clifford Lott, an American baritone, will appear in recital at the Belasco Theater, New York, on Monday afternoon, December 11, under the management of the Quinlan International Agency. Mr. Lott will have his wife as his accompanist. Mr. Lott has not sung a great deal in this country, but has appeared extensively in Berlin. The reports of his concerts in Germany credit him with a baritone of wide compass, admirably even throughout its range, and much ability as an interpreter. His few appearances in this country have won him equally enthusiastic commendations. In his program, in addition to the well-known songs by which every singer is measured, he will present several novelties which have, as yet, not appeared on programs in this country.

A Correction

Through an error in the last issue of *MUSICAL AMERICA*, Frederic Martin, who is under the management of Foster and David, and Christine Miller, who is managed in the East by Haensel and Jones, were credited as under the management of Walter R. Anderson. This arose through the fact that these artists, in connection with Caroline Hudson and Paul Althouse, who are under Mr. Anderson's direction, are booked by him for "Judas Maccabeus" with Dr. Horatio Parker in New Haven.

NEW CONDUCTOR FOR MEMPHIS ORCHESTRA

Resignation of Jacob Bloom Followed by Appointment of Arthur Wallerstein, of Minneapolis, in His Place

MEMPHIS, TENN., Dec. 2.—With the resignation of Jacob Bloom as conductor of the local symphony orchestra, followed immediately by the appointment of Arthur Wallerstein, of Minneapolis, in his place, a considerable surprise was given those who follow the fortunes of the orchestra. Mr. Bloom, as musician, teacher and conductor, has been one of the strongest forces in the musical development of Memphis, always holding strictly to the highest standards, and the small organization he is now forming largely from his pupils will undoubtedly be a strong factor in future musical progress. Of Mr. Wallerstein, who is his successor, a well-known critic states that "he is undoubtedly the best conductor in America outside of five or six with the biggest orchestra." If this is true Memphis is to be congratulated. Mr. Wallerstein will begin his work with the orchestra December 4. The programs he has outlined for the three concerts to be given this Winter will require the addition of a number of instruments to the orchestra before they can be satisfactorily rendered.

Last Saturday, at Goodwyn Institute, the Beethoven Club gave its regular monthly concert. The program was of unusual interest because of the appearance for the first time of two musicians new to the Memphis public. Katherine Scherer, who has been studying in Europe for several years, gave a beautiful rendering of several Brahms songs and Ila Erah Williams, formerly of Chicago, and a brilliant pianist, gave the concert étude of MacDowell.

S. B. W.

A new soprano, Maria de la Fraga, has made a sensational début in Mexico City.

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FROM "MUSICAL AMERICA" READERS

Importance of Training the Speaking Voice

To the Editor of MUSICAL AMERICA:

I read an article in a current magazine not long since where the importance of the speaking voice was discussed, and would like through the medium of MUSICAL AMERICA to present a few thoughts of my own on the subject.

Most people, when one suggests that their voices should be trained so that they may talk and breathe rightly, say "What's the use? I can't sing," little realizing that the singing voice is simply an elaboration of the speaking voice and that any method of vocalization which teaches one to sing unnaturally is wrong and will inflict untold harm not only to the voice, but to the health of the student.

When I see the children in our schools, so many of them mouth breathers, so many of them throat talkers—that is, using the throaty tones in their speech, thereby keeping the throat in a raw condition, ready for any kind of germ to lodge upon—a spirit of rebellion arises within me at the thought of the waste of money and time given to so much less important things in their education.

The writer has been in charge of children of all classes the greater part of his life and personally made a test several months ago. Out of nearly 300 children examined by him he found one in twenty who talked wholly with his mouth and lips; all the rest were in their daily speech preparing their throats for tonsillitis, bronchial trouble and perhaps diphtheria.

Throat specialists have patients who take all kinds of treatments, from simple gargling with salt and water to most expensive and elaborate application of electrical apparatus. The patient after these treatments goes out and immediately begins to scrape his or her throat with the usual rasping, throaty voice. If from childhood we could be taught to talk with the lips and not the throat all throat troubles would disappear.

The jaw of the average man or woman is so stiff that should he or she go through the preliminary vocal exercises for flexibility of the facial muscles—an exercise used by all reputable vocal teachers—the muscles would become very tired, showing that except for chewing the jaw or lower part of the face is never used.

The want of good vocal teachers in the public schools, teachers who hold their positions through ability to pass certain examinations, and not through influence or "pull," is one of the crying evils of the times. Instead of children being taught to breathe diaphragmatically, to use the lips in speaking and singing—to use the exaggerated accent, absolutely necessary to perfect enunciation, they are taught to sing a few songs from a book selected by the School Board and when given a simple hymn tune new to them cannot read their part. The smallest child in Berlin, Paris or Rome is taught in the schools to read music at sight.

An illustration in point regarding voice training for speaking as well as singing will be shown in the following story:

A well-known vocal teacher and a lawyer of large practice and splendid position attended a baseball game in one of our Western cities. Both being enthusiastic "fans," "rooted," and as a result the lawyer

found himself at the end of the game barely able to speak above a whisper. Turning to his friend he said: "What am I to do? I have to talk before a jury tomorrow and I am so hoarse that I am afraid I will not be able to make my speech." Then noticing that his companion was not hoarse he looked surprised and asked him why, since he had "rooted" as much as his friend.

"Because," said the teacher, "I never use my throat in speaking, singing or 'rooting.'"

"Well," said the lawyer, "can you show me how to do that?"

The teacher said he could and gave him a thorough course in enunciation, fluency and breathing and to-day this celebrated statesman and lawyer can talk for hours without any effect on the tones of his voice and with no sign of weariness.

This letter would not be complete without voicing the hope of all good teachers of music that their profession will one day be licensed as a doctor or lawyer profession is licensed. Why should the public have fastened upon it the alleged teachers of singing—charlatans and mountebanks who take God's greatest gift to mankind and in their colossal ignorance and carelessness often ruin what might have been another tone added to the great organ of harmonious human sound. Good teachers would be the first to welcome the opportunity to pass an examination as to whether or not they know enough to teach, and such a license would call off all the charlatans and quacks and send them back to sweeping streets or carrying the hod, instead of living a lie all their lives.

Lawyers and men who speak in public are beginning to study the vocal art more and more. The voice of man and woman is only different from the voice of the brute creation by articulation of syllables making speech. This very fact gives the lips the most prominent part in forming consonants which in conjunction with vowel sounds make words.

Therefore the more we talk and sing with our lips the clearer our enunciation will be, and the clearer our enunciation the more both our singing and talking will be enjoyed.

GASTON OTEY WILKINS.
Virginia College for Women,
Roanoke, Va., Nov. 28, 1911.

Are Composers Neglecting English Poems?

To the Editor of MUSICAL AMERICA:

With all the echoing of our desire to hear songs and operas with English words, why is it that American composers are constantly writing music for German or French verses, while poems in our own tongue are neglected? Is this a reflection on the writers of English poetry? or, rather, does it not show a sad lack of research on their part among the lyrical treasures of English literature?

It is hardly surprising that Berlin audiences, expecting a new sensation, should not be greatly impressed by programs made up of songs by American composers, that turned out to be, to all intents and purposes, German music.

I, for one, was sorry that a really representative showing of American music was not given at the Berlin recitals. E. A. B. Winchester, Mass., Dec. 1, 1911.

Pittsburgh, Pa.; Evanston, Ill.; Terre Haute, Ind.; St. Louis, Mo.; Grand Rapids, Mich.; Cleveland, O.; Brooklyn, N. Y.; Allentown, Pa.; Bethlehem, Pa.; Troy, N. Y.; Spartanburg, S. C.; Atlanta, Ga.; Memphis, Tenn.; Chicago, Ill.; Indianapolis, Ind.; Madison, Wis.; Duluth, Minn.; Dallas, Tex.; Fort Worth, Tex.; San Antonio, Tex.; San Francisco, Cal.; Oakland, Cal.; Los Angeles, Cal.; Buffalo, N. Y.; Paterson, N. J., and Cincinnati, O.

Christine Miller Engaged for University Series

On December 11, 15 and 16 Christine Miller will appear at Yale, Bryn Mawr and Princeton Universities respectively, in a Schubert program with Arthur Whiting. During the same week this very popular contralto will make her first appearance in Albany, with the Mendelssohn Club on the 13th and the following day with the New Haven Oratorio Society, under Dr. Horatio Parker in "Judas Maccabeus."

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Works of the Former Presented in Orchestral and Choral Concerts and Recitals—Mme. Cahier in Recital of Mahler's Songs—Premiere of the Opera, "Bergsee"

Bureau of Musical America,
Ploosgasse 6 (IV), Vienna, Austria,
November 23, 1911.

THIS season's concerts bear the stamp unmistakably of the Liszt centenary celebration. The great composer who at the beginning of his career had to struggle so mightily ere gaining half-way apprecia-



Eric Schmedes as "Jörg" in "Bergsee," Which Has Just Had Its Premiere in Vienna

tion would be no little gratified could he know to what extent homage is now being done him throughout the musical world. Here the Vienna Tonkünstler Orchestra has particularly devoted itself to this memorial service and recently produced one of the best performances of the "Faust" symphony I have ever heard, splendidly conducted by Oscar Nedbal, all the difficulties of the composition victoriously overcome. At the same concert the E Flat

Major Concerto was wonderfully played by Moriz Rosenthal, who lent it all its requisite brilliance and fire. This virtuoso pianist will give his only concert this season on December 1.

Liszt's "Christus," an oratorio not performed here for a decade and more, was heard twice last week, at a public rehearsal and at the concert itself of the Concert-Verein under Ferdinand Löwe.

At his recent concert Emil Sauer evoked wild enthusiasm by his fiery delivery of the Rakoczy march and other Liszt compositions, notably the beautiful interpretation of the B Minor Sonata. Tilly Koenen assisted on this occasion, rendering with her wonted art and in her sympathetic contralto some of the composer's best songs, her selection proving her correct taste likewise.

Another great musician, but a year ago still among the living, Gustav Mahler, also figures largely on this year's programs. Devoted to him entirely was last week's song recital by Mme. Cahier, his ardent admirer and wonderful interpreter. Her incomparable rendering of twelve of his finest songs was intensely appreciated by a distinguished audience which filled the Bösendorfer Saal to its entire capacity, many having to be turned away at the last moment, so that a repetition of the concert is planned to take place later on. Insistently demanded encores were in a few instances graciously accorded by the American contralto. The "Rheinlegendchen" and "Ich bin der Wekt abhanden gekommen," the one full of light-hearted joyousness, the other filled with melancholy and a presentiment, as it were of the coming end, were interpreted with appropriate art in their various character, the intensity of attention being evidenced by the momentary hush at their end, before the storm of plaudits broke forth. Still a third of the songs, "Ich ging mit Lust," had to be repeated a third time after the official program was over. In Herr Bruno Walter, of the Hofoper, Mme. Cahier had an accompanist worthy of her, and he received his share of acclamation.

The first "Gesellschafts" concert of the present season, an important event among concerts, came off very successfully a few evenings ago. In the absence of Franz Schalk, Professor Karl Straube, of Leipzig, the celebrated organist, officiated as conductor. Professor Straube has the gift of unearthing the dustiest of Bach's cantatas and by a few artistic changes endowing them with new brilliancy. The Singverein, previously trained by Schalk, brought forth splendidly "They will come from Sheba" and "Out of the Depths I Call to Thee."

On the 10th instant the Russian conductor of the Philharmonic concerts at Warsaw, Gregor Fitelberg, gave a concert in the large Musikverein's hall, the first number on the program being Paderewski's B Minor Symphony, a first hearing in this city. The work is long and not particularly interesting. Most welcome was the change to Brahms, whose Violin Concerto in D Major formed the second number and was most artistically and feelingly played by Paul Kochanski, professor at the Warsaw Conservatory. The third and most interesting number was a tone-poem for orchestra by Fitelberg himself, characteristically and beautifully portraying, in Gorky's "Song of

the Falcon," the mortally wounded falcon's victorious joy in the life now nearly over in which his wings had lifted him to heaven, as opposed to the serpent's dull existence in the gloomy cave near which he has fallen. With a final effort he unfolds his pinions for one more flight, and dropping from the cliffs he is borne out to sea wrapped in the snowy foam of the waves which wash away his blood, while the serpent creeps dully back into his lair.

Of violinists, Henri Marteau has already given his only concert, one at popular prices to an overflowing audience in the large Musikverein's hall, and the young Hungarian virtuoso, Szigetti, has confirmed the excellent impression he made last year. His warm lyric tone found full expression particularly in the G Major Sonata by Brahms.

At the Hofoper the new opera, "Bergsee," by Julius Bittner, author of the text as well, had its first performance on the 9th instant. In the true sense of the term it is neither a musical drama nor an opera, but a sort of peasant revolt illustrated by tone painting in a prelude and two acts. The elementary catastrophe which forms the close is brought about by Gundula, the heroine, when her lover, despite her passionate prayers, descends with his fellow rebels to the valley below for further combat. She opens the bar to the lock that keeps back the waters of the "Bergsee," which gives its name to the opera, and herself leaps into

the rushing waters which bring death to all beneath. Jörg (Eric Schmedes), her lover, had come back from soldiering to find Gundula married to another, which does not, however, prevent a passionate love scene between the two. This other falls at the very outset of the peasant revolt and Jörg could now marry Gundula. But it is requisite for the tragic ending that he should prefer to join in the revolt. The music that accompanies these happenings is a compromise between Wagner and Richard Strauss. The best passages are Jörg's impassioned greeting to his native mountain, the "Sonnenkar," on his return, the prayer before battle by the peasants at close of the first act, and the scenes portraying the combat. The composer with the performers was called many times before the curtain and the work scored an undeniable success.

ADDIE FUNK.

Another Saenger Pupil in Opera

Dr. Hugh Schussler, basso, a former pupil of Oscar Saenger, has been engaged at the Elberfeld Opera, Germany. This is the fourth artist from the Saenger studios to be engaged at this opera house. Sara Anderson, Baernstein-Regneas and Sibyl Conklin are the other three.

The d'Annunzio-Debussy "St. Sebastian" Mystery is to be heard in Berlin, Munich, Milan and London this season.

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CHIT-CHAT OF CHICAGO MUSICIANS

Economy and Grand Opera—Mr. Sousa Eats New England Boiled Dinner as a Hotel Orchestra Plays One of His Marches—What the Elimination of the "Dead Head" Has Done for Manager Neumann

Bureau of Musical America,
No. 624 South Michigan Ave.,
Chicago, Dec. 4, 1911.

CHICAGO has reason to plume itself upon the support accorded its Grand Opera Company in that the first baker's dozen of performances have attracted not only approval but paid out as they went—something not to be sneezed at as commonplace. It is said that the economies of administration are being carefully considered this season, but thus far they have not militated against satisfactory, and in most instances, praiseworthy, performance, with unusual values of ensembles, attractive costuming and splendid scenic surroundings. With the start thus made, it is to be hoped that the impetus gained will overcome the almost inevitable period of dullness anticipated for the holiday season.

The directors of the organization are delighted in the generous attitude of the philanthropic Mr. Stotesbury, who promptly paid the \$2,000 deficit incurred during the opening week in Philadelphia, as he has promised that he will go that \$100,000 better if necessary. This sort of substantial consolation is truly and characteristically American.

John Philip Sousa, who has a little more gray in his beard than in former years, but whose carriage reminds one of the cadet brigade, and whose back might serve as a study for a Greek god for the sculpture of lines, during his brief stay in Chicago, was much occupied with business, but declared that he had great hopes his new opera would get a hearing this season. The score was not complete when he started on his globe girdling tour, but is now ready and several managers are negotiating for it.

When the March King entered the dining room of the Auditorium Antonio Frosolono, who was in the orchestra gallery, gave the musicians a cue and they started one of his marches. Everybody in the big room kept time—except Sousa himself—who ordered a New England boiled dinner without the flicker of an eyelash. He has lead the world march too long to mark time himself when he is not wielding the baton in front of the big band.

The business of concert giving in Chicago is not merely "sounding brass or tinkling cymbals," as that grand old enemy of the chronic deadhead, F. Wight Neumann, can testify. Where others have felt the call to give concerts and distribute tickets *ad lib.*, Mr. Neumann has stood at the door and scanned the incoming tickets with an eagle eye for the railroad, or the bank, or the special privilege attached to

the sacred person of the advertiser. Woe to the professional musician, however, who tried to slide under the canvas without a "pasteboard"—particularly the local ones who had been allured from well-earned rest for years to attend pupil recitals and naturally expected to be welcomed at the more interesting events. The Neumann rule was drastic to a degree but it worked. As a result concerts under his régime became paying.

A few years ago Mr. Neumann purchased the famous old Alfred Hayden home at No. 3155 Michigan avenue, and it has renewed its ancient prestige as a house of entertainment for eminent musicians. Last week he paid \$35,000 cash for the premises immediately south sweeping to the corner of this famous boulevard a house equally celebrated for elegant entertainment of artistic celebrities, one of the spacious and choice residences of this fine residential center.

In extenuation of rather pronounced criticism of an accompanist in association with a popular artist last week it has since been learned that no rehearsal was vouchsafed except in the leading numbers. The lighter ones, it appears, had no preparation whatever allowed the pianist. This is a humiliating and unjust position in which to place an accompanist, but it is so frequently done by unfeeling and exacting stars that even the tempered critic hardly knows where to draw the line lest injustice be done. In the good old frontier days in the Wild West when auditors resented liberties taken by musicians they were very apt to resort to the disapproving message of a shot from a forty-five Colt. This lead to the placarding of the piano corner by humane and philanthropic music-hall proprietors: "Leave if you don't like the artist, but for the love of Mike please don't shoot the pianist."

Artists could not only enhance their own work by allowing their accompanist at least the courtesy of opportunity to adequately support them, if they would grant but the ordinary, in fact necessary, matter of a thorough rehearsal.

It is eminently to the credit of Hermann Devries that he should have commemorated the Centenary of Ambrose Thomas, a great composer in whose operas the famous Devries family—Hermann, Maurice and Fides—were all engaged, both at the Grand Opera and the Opera Comique in Paris. It was the fortune of Hermann Devries to create a number of the great rôles in the Thomas operas. The recital that was given under his direction had the entire programme interpreted by his pupils. Notable in the large audience approving this entertainment in Music Hall were Charles Dalmorès, Mme. Gerville-Reache (the latter an artistic comrade of Mr. Devries in many operatic performances) and other members of the Chicago Grand Opera.

Mary Garden with fearless frankness recently relieved herself of comment on the Eastern critics in a way that rattled the dice-box of fate, as far as she was concerned. At any rate, she spoke for modernity and the new ways and means the broader view of looking at and considering operatic novelties. This verbal castigation of the critic recalls a true tale of the old-time artistic coterie in Chicago. An artist named Kaber, who made a specialty of painting children's portraits, was given to over-imbibing—leaving his studio for days

at a time and after sobering up as suddenly return, resume and produce portraits of remarkable value in preserving the lineaments and color of unsullied childish innocence. A friend, thinking the point a moral, gave him a monkey in an elaborate cage. The artist, however, declared that man and monkey were equal and made the animal his personal pet—allowing it the freedom of his atelier. The next time he came to a "periodical," he did not show up in his studio for a week, and when he did, he found it in the greatest state of disorder. Easels had been pulled apart, palettes spilt, paints upset, canvas torn, fractured or smeared over with color and even the sketches had been hunted up and torn in small pieces. As he contemplated the wreck and ruin, he espied the monkey grinning at him in the corner, and conciliatingly remarked: "Ah! come to me, my good friend. Now I know that you are truly an art critic."

CHARLES E. NIXON.

NEW WORKS BY BUFFALO COMPOSERS PERFORMED

Clef Club Chorus Sings New Settings of Tennyson and Julia Ward Howe Poems—Schumann-Heink Recital

BUFFALO, Dec. 1.—In the first of the large number of choral concerts scheduled for the present season, that of the Clef Club, Alfred Jury director, much interest centered in two of the numbers which were the compositions of local musicians sung here for the first time. They were respectively Mary M. Howard's setting of Tennyson's "Bugle Song," for women's voices, and William Kaffenberger's setting of Julia Ward Howe's "Battle Hymn of the Republic," for mixed voices. Both are fine compositions and were excellently sung by the chorus and repeated after insistent applause.

The soloist of the evening was Reinald Werrenrath, baritone, in his first appearance here. Mr. Werrenrath made a deep impression by his remarkably fine singing. It is some time since Buffalo has heard a baritone of his artistic stature. He was heartily applauded and obliged to sing several encore numbers. Mme. Blaauw played the accompaniments for the soloist and Mrs. Julia Bagnall those for the club.

On Monday evening, November 19, the Harugari Frohsin Chorus, Otto Wick director, gave a concert in Convention Hall, assisted by a small string orchestra of local musicians. The soloist was Mrs. Florence Stockwell-Strange, who gave genuine pleasure by her delightful singing of a Saint-Saëns aria and a group of songs by Director Wick. Mrs. Stockwell-Strange has a contralto voice of beautiful quality. She has recently come to Buffalo and is a member of the quartet of the Delaware Avenue Baptist Church and a decided acquisition to Buffalo's music circles.

The Sängerbund chorus gave its first concert of the season in Convention Hall, November 27, under the direction of Dr. Carl Winning. The assisting soloists were Mrs. Beatrice Fine, soprano, and Alfred Fahlbusch, a local violinist. Mrs. Fine made a distinctly favorable impression upon this her first appearance here. Among her numbers was a charming composition by Director Winning, entitled "Verfolgung," which had to be repeated. In fact, she was recalled so many times that she was obliged

to sing two extra numbers. Mr. Fahlbusch also received hearty applause for his fine playing. Dr. Winning accompanied the soprano soloist and W. J. Gomph played the accompaniments for the chorus and Mr. Fahlbusch.

Mme. Blaauw pianist, with Joseph A. Ball, George Goold and T. Amesbury Goold, of the Ball-Goold Quartet, played in admirable fashion Saint-Saëns's B Major Quartet and Georg Schumann's Quartet in F Minor at a recent concert. The latter number had its first hearing and proved to be one of great musical value. The players surmounted the difficulties of its intricate scoring with fine effect.

Thanksgiving night, under the local management of Mrs. Mai Davis Smith, Mme. Schumann-Heink gave a song recital in Convention Hall before an audience that taxed both the seating capacity and the standing room of the great auditorium. Her program contained several numbers new to Buffalo and its trend was toward the serious and heavy. Yet, in spite of this and the fact that the audience was a holiday one, it hung enraptured on every note. The great singer was in fine voice and happy mood.

Clarence Eddy and William J. Gomph played at the free organ recitals of November 19 and 26. William J. Carl will play at one of these concerts in January. F. H. H.

ZEROLA IN MARSEILLES

Tenor Makes Triumphant Début in "Forza del Destino"

MARSEILLES, France, Nov. 9.—Nicola Zerola, the famous dramatic tenor, formerly of Oscar Hammerstein's Manhattan Opera House in New York and who was last year one of the most successful members of the Chicago Opera Company, made his début last night at the Opera here in "La Forza del Destino," by Verdi. Mr. Zerola's appearance in the Verdi opera afforded him an excellent opportunity for the full display of the beauty and volume of his voice, and he was the recipient of a great ovation after the romanza, "O tu che in seno agli angeli." The success assumed the proportions of a triumph at the great duct of the last act, which is one of the most dramatic passages that have been written by the great Italian composer. The applause was so enthusiastic that the entire duet had to be sung all over again.

The critics unanimously acknowledge that Mr. Zerola's tenor is the most beautiful dramatic voice that has been heard in Marselles in many years and that France has heard nothing of the kind since the time of the Italian Tamagno and the French Duc.

During the latter part of November Mr. Zerola will appear in Lyon, Rouen and Bruxelles, and in December he will tour Germany under the management of Keinzler & De Luca of Berlin. Mr. Zerola will appear in Hamburg, Bremen, Berlin and Frankfurt in the title rôle of Verdi's "Otello," singing it in Italian, while the other members of the cast will sing in German. This is done very seldom in Germany and only in the case of some exceptional artist.

American millionaires are said to have subscribed the money for the elaborate Ambrose Thomas monument to be erected in Paris.

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NEXT NOVELTY AT METROPOLITAN

Wolf-Ferrari's "Donne Curiose" Due for Production Within Few Weeks—Composer to Attend the Première—His Attitude Towards His Work

GENERAL MANAGER GATTI-CASAZZA announces that Ermanno Wolf-Ferrari's opera, "Le Donne Curiose," the second of the year's novelties to be given at the Metropolitan Opera House, will probably be ready for production the latter part of this month or early in January. It is expected that the composer will arrive in New York in time for the dress rehearsal and first performance. He is now in Berlin for the première there of his "Ginjelli della Madonna."

Mr. Gatti-Casazza says that "Donne Curiose" presents numerous difficulties in performance.

"Mr. Toscanini has found the rehearsal of the opera quite as difficult as 'Falstaff,' which it resembles in its musical style, although there are more lyric minutes in the new opera that are suggestive of Mozart," said Mr. Gatti-Casazza. "The score has proved very difficult for the singers. I shall follow 'Le Donne Curiose' with 'Ver-siegelt,' by Leo Blech, which is also musically difficult."

The action of "Le Donne Curiose" passes in Venice in the eighteenth century. Pantalone, a wealthy citizen, has founded a men's club where card games and dinners are held on certain evenings, but from which it is decreed all women shall be excluded. The wives of the members of this club are aroused to curiosity, for they do not believe that the club proceedings are of the most innocent sort. They determine to investigate its mysteries for themselves and so manage to steal the keys of the club out of their husband's pockets. The keys are recaptured by the men several times but eventually the women break into the club and are dismayed and disappointed at finding nothing but a scene of innocent merriment. As they are about to leave they are discovered. But the wrath of their husbands soon softens and all ends with merry songs and dances.

An interesting personal impression of Wolf-Ferrari is given in the *Theater Magazine* by William Armstrong, who met the composer in Munich:

His Dual Nationality

At first in his work the Germans found him too Italian, and the Italians too German, which would seem to prove that he has struck the combination of a happy medium between the two; a strain for which, with our eclectic tastes, writes Mr. Armstrong, we seem rather to have been waiting.

A rather humorous trait in his dual nationality is that he no sooner reaches Italy than he wants to go back to Germany, where, in turn, he longs for Italy again. Of this dual development in his music, he said that day in Munich:

"I love the beautiful in both, and have tried to make them one. Thought—deep, calm, German thought—is passion; the Italian must have beauty in expression."

It was at this point that he wandered into psychology, and on the theme of the dual life of the composer:

"Composing," as he put it, "draws a man

away from the world; draws him away so completely that any interruption by association with many is fatal. When he is once at his work, it must be in absolute isolation. Then comes the opposite, an emerging from



—By courtesy of the Theater Magazine.
Ermanno Wolf-Ferrari.

that seclusion suddenly to be in contact with a stageful of people and an orchestra in rehearsals. Then, too, he is brought face to face with his characters in actual being, and is searching, watching always this point or that, which may be more fully developed. All this throws him into quite another channel of thought; he must be another man, as it were. There he handles interpretation and, as well, the extraneous. Before that it must mean absorption in creating the material. Both in solitude and busy action, he must be in full accord with demands."

Unlike some, though, who can stop short in the middle of a score, and go here and there conducting, it must be with Wolf-Ferrari the one thing or the other, but never the two intermingled.

"After being so long alone," he explains, "I am happy in the new life, happy to be with people, but composing draws one back from the world. 'Donne Curiose' I worked at in all hours, by day, and at night in bed, when each bar of the music sang itself in my mind as I lay there in the dark. In three months of feverish toil the opera was finished."

"I am no writing-table composer; I create as much while I am walking or in bed as I do with music-paper before me. The whole act of an opera I will have in my head before I write down a note of it. Yet, once an opera is printed, I cannot remember a note of it. It is the same with motifs: they remain in my mind for years, unused and forgotten, but once I have made use of any one of these, it goes from memory. That forgetfulness of the thing once recorded is," he added, "but a part of the economy of nature. I can imagine just that trait, and in the same degree, with a literary man."

"When I write my own opera text, as I do now," the composer went on, "words and music come into my mind together, not

in full detail, as in the score later completed, but the principal moments. When I begin to orchestrate, I have no idea of the number of instruments I may need; that is a point which settles itself as I progress. Sometimes when I am through I am surprised to see how many I have used, not all at once, of course, but in groups."

"Always I seek new types as subjects, but on the type, to my way of thinking, depends the size of the orchestra as much as does the general treatment. 'Donne Curiose,' in its lightness and gaiety, needs but a small orchestra, and requires only two hours in performance. 'I Gijelli Della Madonna,' is an opposite work, it holds the joyous, but it holds also the strongly tragic, a wider scope requiring a great number of instruments. The type of character engaged must influence so largely the call upon orchestral demands; I cannot, for instance, picture a weak, attractive creature like *Don Juan* requiring a great mass of supporting tone—for the individual character must live in the orchestra exactly in proportion to its type."

Wolf-Ferrari, in addition to his dual German and Italian nationality, has strong American affiliations, for he married an American girl, Miss Kilian, at the age of 20. She had been a student of singing at the Munich Conservatory.

BROOKLYN ARION CONCERT

Prize-Winning Chorus Has Assistance of Two Gifted Soloists

The prize-winning Arions of Brooklyn gave the first of the season's concerts on Sunday evening, in which Conductor Arthur Claassen was assisted by Lucy Marsh, soprano, and Maurice Kaufman, violinist, as soloists, in addition to the regular complement of men and women choristers and the Arion String Orchestra. The work of the chorus was of course of chief interest, not only on account of their globe-trotting and prize-winning expeditions, but because of the uniform excellence of ensemble, for which they have long been noted.

The group of songs, including "Forget Me Not," by Arthur Claassen, showed Miss Marsh's voice to splendid advantage. Not only has it a quality of limpid clarity, but an elasticity which does not in the least lessen the warmth of her tone color. Both she and Mr. Kaufman received enthusiastic applause on the part of the large audience. Of added interest was an "Albumblatt" of Henry Burck, as played by the string orchestra under the direction of the composer. In some of the ensemble numbers the effect was considerably enhanced by the support of Lillian Funk at the piano and Otto A. Graff at the organ.

N. de V.

Three Baritones for This Oratorio

In order to present Sir Edward Elgar's oratorio, "The Apostles," in Providence, on February 7, the director Jules Jordan, has had a difficult task in that he is compelled by the score to select three baritones, each of whom has an important part. For these solo parts Mr. Jordan has engaged Fred Martin, Horatio Connell and Frank Croxton, three artists who are probably as well known in the oratorio and concert field in this country as any others.

LUDWIG HESS ST. PAUL ORCHESTRA'S SOLOIST

Makes Excellent Impression in Music by Wagner, Schumann and Schubert—New Chamber Music Series

ST. PAUL, Nov. 29.—The third evening concert by the St. Paul Symphony Orchestra took place last night and with Ludwig Hess, the assisting soloist, was a pronounced success, both from the program point of view and from the standpoint of attendance. Mendelssohn's "Italian" Symphony had been chosen by Conductor Rothwell for the principal orchestral number. A growing appreciation of Debussy was evident in the rendition and reception of two nocturnes, "Nuages" and "Fêtes." The Hungarian March from Berlioz's "Damnation of Faust" completed the orchestral program.

Ludwig Hess made an excellent impression with the orchestra in the "Narrative" from Wagner's "Lohengrin." A voice of agreeable musical and dramatic quality gave expression to intelligence of a high order and called forth the warm approval of the audience. In Schubert's "Erkoning" and Schumann's "Du bist wie eine Blume" and "Der Hidalgo," the interpretation was notably individual and artistic. A repetition of the first Schumann song and the demand for three encore numbers indicated the singer's popularity. Mrs. Charles D. Robinson, recently appointed official accompanist for the orchestra, appeared on this occasion for the first time this season.

Last Sunday's popular concert was the occasion for introducing Wallingford Riegger, one of the cellists of the orchestra, as composer and conductor. Mr. Riegger directed the orchestra in a performance of the overture to his opera, "The Beggarman" and received grateful recognition from the audience and from his associates in the orchestra.

The first of a series of chamber music concerts directed by Christian Timmer, concert master of the St. Paul Symphony Orchestra, under the auspices of the Schubert Club, was pronounced a distinct and rare pleasure by an audience of St. Paul's most discriminating musicians. The members of the quartet are Christian Timmer, first violin; Karl Grossman, second violin; Abe Pepinsky, viola, and Richard Wagner, cello. Mozart's Quartet in G Major, No. 1, which was chosen by Mr. Timmer for the opening number because of the beauty of its flowing melodies, gave zest to the desire for the Beethoven Quartet in G Major Op. 18, No. 2, which followed. This furnished the principle course to a delectable feast in which Haydn's D Major Quartet, No. 60, furnished an appropriate dessert.

The first school concert in a series of educational concerts by the St. Paul Orchestra was presented under Mr. Rothwell's direction this afternoon in the Auditorium. Prices to school pupils and teachers had been placed at ten, fifteen and twenty-five cents and an audience of three thousand assembled to hear a program especially planned as a study of the instruments of the orchestra. F. L. C. B.

Désiré Pâque, the Belgian composer, has written an "Orpheus" symphonic poem.



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European Tour 1911-12

PRESS COMMENTS:



Cornelia Rider-Possart

Muenchener Neueste Nachrichten, Oct. 19th: "Cornelia Rider-Possart opened the list of this season's chamber music concerts with the assistance of the Muenchener String Quartet. Two pairs of chamber music, the piano quintette in E flat, op. 44, of Schumann and the Forellen Quintet (A major, op. 114) of Schubert, were admirably interpreted. Mme. Rider-Possart proved herself a pianist of exceptional technical and musical ability. The large audience showed their appreciation by warm and repeated applause."

Muenchener Allgemeine Zeitung, Oct. 28th: "A success was the evening of romanticists, which Cornelia Rider-Possart gave with the assistance of the Muenchener String Quartet. The pianist, in the piano part of the impressively rendered E flat quintet of Schumann, as also in several solo numbers of Schubert and Schumann, proved herself an artist possessing a distinguished style and an elegant technique not lacking in inner feeling."

Muenchener Kleines Journal, Oct. 29th: "Cornelia Rider-Possart's concert, which she gave conjointly with the Muenchener Stringed Quartet, was a most estimable success for the pianist, which, in view of her artistic renditions, she fully deserved. The works of Schubert and Schumann, in which Cornelia Rider-Possart co-operated, as also the Forellen Quintette in A of Schubert, called forth a storm of applause."

Allgemeine Musikzeitung, Nov. 3d: "A beginning of great promise for the season of chamber music was the concert given by Cornelia Rider-Possart and the Muenchener Stringed Quartet. The pianist in several solo numbers of Schubert and Schumann evinced a most elegant technique and an interpretation full of feeling. That she is also a thorough musician was shown in her co-operation in Schumann's piano quintette, which, as also the concluding Forellen Quintette, was rendered by this group of select artists in superb style."

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DIMITRIEFF MAKES PITTSBURGH DEBUT

**Soprano Soloist with Cincinnati
Orchestra—A Thanksgiving
Feast of Music**

PITTSBURGH, Dec. 4.—It was assuredly a Thanksgiving feast of music that musical Pittsburghers enjoyed last week, for three great organizations were heard here on consecutive nights. First came the Apollo Club, Wednesday night, then the Cincinnati Orchestra, Thanksgiving night, and the Pittsburgh Male Chorus, Friday night, all of these concerts being given at Carnegie Music Hall. Mme. Nina Dimitrieff was the soloist with the Cincinnati Orchestra, making a profound impression on this first appearance before a Pittsburgh audience. She demonstrated beyond all question the brilliancy of her high soprano. Her tones are clear, her enunciation is good and her stage presence charming. She sang an aria from "Pique Dame" with orchestra accompaniment; "Was I Not a Blade on Dewy Ground?" "So Fearful, So Joyful," and an aria from the "Sorcerer." "Will o' the Wisp" was sung as an encore. Leopold Stokowski conducted in a most admirable manner. The "Marche Slav" and the "Arabian Dance" were the offerings of the first part of the program, while the sixth symphony, "Pathétique" of Tchaikowsky, occupied the second half of the program, the entire performance reflecting great credit on conductor and organization.

The Apollo Club, Rinehart Mayer, conductor, gave the opening concert of its sixteenth season last Wednesday night at Carnegie Music Hall with Mme. Alice Merritt-Cochran, soprano, as assisting soloist. The opening offering was Hadenblad's "Swedish Folk Song," followed by Franz Abt's "Serenade." While the attack was not always certain, yet, as a whole, the organization showed superior quality of tone, especially in the tenor section. As the program proceeded the work improved. Such numbers as Schubert's "Gondolier's Song," Little's "When Love Is Done," Reichardt's "The Image of a Rose" and the ever-tuneful Mozart's

"Lullaby" were given colorful rendition, especially the latter. "I'm Wearin' Awa'" proved one of the most delightful offerings, and this number had to be repeated to satisfy demands for an encore.

Mme. Cochran sang for the first time in Pittsburgh and won much favor. Her first offering, Liszt's "Die Loreley," was followed by four Russian songs, "Romanze," by Glinka; "Lilacs," "Harvest Time" and "Floods of Spring," by Rachmaninoff, and Cadman's "From the Land of the Sky-blue Waters" and "The Moon Drops Low." She sang with feeling and expression.

The Pittsburgh Male Chorus, in conjunction with the Tuesday Musical Club Choral, the latter composed entirely of women, appeared to splendid advantage in Carnegie Music Hall Friday night under the very able conductorship of James Stephen Martin, who is conductor of both organizations. With one exception this was the first time that the Club Choral ever appeared in a public concert and combining the two societies for this occasion was a happy thought. The program was miscellaneous, the choral taking the place of a soloist. The Male Chorus opened the excellent program by singing a group comprising "Old Irish Battle Hymn," arranged by Harvey Gaul; "Ashes of Roses," by Clarence Robinson, and "Kavanaugh," by Bullard. The Choral offered "O Wert Thou in the Cauld Blast," Cadman's "Indian Mountain Song" and others. The next group included Gounod's "By Babylon's Wave," and, while it was not sung with dramatic intensity calculated to impress, it was nevertheless made entertaining. A capacity house was present.

E. C. S.

MacDowell Club's Christmas Festival

The annual Christmas festival of the MacDowell Club will be held this year on December 19 at the Waldorf-Astoria and will consist of a musical and dramatic performance followed by a Shakespeare costume ball. The musical part of the program will begin with "Victoria Amoris," a poetic drama in one act, by Frank Harold, with music by Courtlandt Palmer. The Symphony Club of New York will render the music under the direction of David Mannes, and the MacDowell Chorus, under Kurt Schindler, will sing.

Egisto Tango, who spent one season at the Metropolitan, is one of the conductors engaged for the Costanzi, Rome, this year.

"BUTTERFLY" MAKES PHILADELPHIA VISIT

**Metropolitan Singers Score in
Puccini Opera—Stransky Well
Received**

PHILADELPHIA, Dec. 4.—Our one opera last week, on Tuesday evening, the popular "Madama Butterfly" of Puccini, filled the local Metropolitan with an enthusiastic audience, which in size and aspect resembled that of the week before, when Caruso was the magnet. The size of the crowd spoke well for the attractiveness of Puccini and of a cast which included three favorite singers—Geraldine Farrar, Riccardo Martin and Antonio Scotti. The rumors of the decline—or at least the temporary impairment—of Miss Farrar's voice were quickly dispelled, as were those of like import that preceded the return of Caruso, for it was soon discovered, and acknowledged with joy, that the soprano was singing as well, and, if anything, more sweetly, than ever. Mr. Martin also emphasized his success of last season, when he sang the rôle of Pinkerton here with genuine distinction, and Scotti was once more admired, as Sharpless. Rita Fornia was again the efficient Suzuki, and the whole performance, under the direction of Toscanini, gave eminent satisfaction.

On Wednesday afternoon, the New York Philharmonic Society came over and, under the direction of Joseph Stransky, with Lillian Nordica as soloist, gave a concert at the Academy of Music before an audience much smaller than the interest and merit of the event deserved. Mr. Stransky was at once recognized as a conductor of distinguished ability, impressing with the dignity and sincerity of his demeanor, the entire absence of mannerism or affectation, and the distinct and forceful way in which he expressed his meaning and imparted his wishes to the musicians. He produced, too, highly artistic results, the orchestra impressing particularly with its verve and vigor, while tonal beauty and the producing of the many refined and artistic effects that mark the best of orchestral music also were convincingly in evidence. The orchestra's numbers were Weber's "Euryanthe" overture, Liszt's symphonic poem, "Tasso," and Beethoven's "Eroica" symphony. The interpretation of the symphony was particularly beautiful. Mme. Nordica gave as her first number Isolde's Narration from the first act of "Tristan and Isolde," with much dramatic fervor. Her voice retains its purity and richness, and her rendering of the long scene from Wagner's music drama was in line with her most noble achievements. For her second appearance on the program she gave a group of four songs to piano accompaniment, Debussy's "Mandoline," Rachmaninoff's "Floods of Spring," Stange's "Damon" (which, with its exquisite trill at the end of each stanza, was especially enjoyed and had to be repeated) and the "Erlking" of Schubert.

Edwin Evans, one of Philadelphia's most popular baritones, gave his seventh local recital in Griffith Hall on Friday evening, presenting a well-arranged program which enabled him to show to advantage his artistic qualifications and versatility as a singer. Mr. Evans's voice is of fine volume, of a sonorous richness that is rare, and he sings with excellent command and finish. One of the favorite numbers was "Margreta," a very pretty song, written for Mr. Evans by Stanley Addicks, who was the accompanist of the evening.

A. L. T.

Louis Persinger in Weimar Concert

WEIMAR, Nov. 20.—Louis Persinger, the American violinist, in a recent appearance at Erholungs Saal, had the assistance of Elsa von Grave, the pianist. The artists combined their artistic efforts in the performance of the Brahms Sonata in D Minor, op. 108, and the Richard Strauss Sonata in E Flat Major, op. 18. The program was completed by Mr. Persinger playing the Bruch Concerto in D Minor, op. 44, and by Mme. von Grave's playing of a Chopin group.

Katherine Lincoln in Recital

Katherine Lincoln sang before the Browning Society at the Waldorf on Saturday, November 25. She was enthusiastically received and her splendid rendition

of French and English songs was much enjoyed. She gave the following French and English songs:

Quiltes, Now Sleeps the Crimson Petal; Spross, A Memory; Spross, Will o' the Wisp; Fauré, Le rose d'Isphahan; Del'acqua, Chanson Provençal.

After great applause she responded with French and English songs. Miss Isabelle Hauser added much to the afternoon by her accompanying.

Edna Blanche Showalter Sues Savage

Edna Blanche Showalter, the prima donna, has brought suit for \$33,700 against Henry W. Savage, alleging breach of contract. Miss Showalter was engaged for ninety performances as Minnie in Mr. Savage's production of "The Girl of the Golden West." She asks for \$25,000 because she says Mr. Savage continues to use her name and photograph, although he dismissed her on November 2 and says an additional \$8,700 is due her in salary. Miss Showalter declares that she was allowed to sing in only two performances and ascribes her dismissal to the influence of the Ricordis of Milan, publishers of the Puccini opera. Representatives of Mr. Savage deny this influence and say that, while Miss Showalter has a beautiful voice and sings well she has not had sufficient experience histrionically to meet the requirements of the part.

Aborns to Extend Répertoire

The repertoire of the ten companies singing opera in English in as many different cities, under management of the Messrs. Aborn, has been extended for next Spring to include the following operas: "Hänsel und Gretel," "The Secret of Suzanne," "La Tosca," "Tannhäuser," "Mignon," "The Barber of Seville" and "Cendrillon."

Mr. Styles—"I have tickets for the opera."

Mrs. Style—"Oh, good! I'll go and put my hat on right away."

"All right, dear. I guess you'll be ready in time. The tickets are for to-morrow night."—*Yonkers Statesman.*

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Uncommonly Fine Performance Distinguished by Art of Clément and Maria Gay—"Tosca" and "Aïda"

Bureau of Musical America,
No. 120 Boylston St.,
Boston, December 2, 1911.

THE opening of the Boston Opera season obliterated most other musical activities during the last week, saving for the weekly symphony concert, at which Kathleen Parlow played with prodigious effect, and a recital on Saturday afternoon, given by the valorous Mr. de Pachmann, who played and "got away with it" to the satisfaction of a large audience in spite of the rousing performance of "Carmen" which was going on a few doorways up at the Opera House. The second opera to be presented on Wednesday evening, November 29, was "Tosca," with Carmen Melis, Florencio Constantino and Antonio Scotti in the principal rôles. The performance was lusty, in fact, drastic. It may have been in consonance with the sensational character of the opera, but in spite of some admirable individual performances the work seemed overdone, the soloists singing and acting to the limit of their strength as well as ability. We do not think this good art! Did not Nietzsche say that all art should move lightly as if on wings?

Mr. Scotti's *Scarpia* was, if anything, more brutal than of yore; Mr. Moranzoni's orchestra was more violent, where he used to produce a wonderfully rich and many tinted tone; Mme. Melis, rising to the occasion, made her *Tosca* more hysterical than the poor lady has ever been before in our recollection. Of course she sang effectively, accomplishing what she set out to do. On the stage, at least, she is exceedingly temperamental; she has a voice that is big with dramatic possibilities, and she is one of the most beautiful women on the stage of the Boston Opera House.

For Mr. Constantino were reserved the vocal glories of the evening. He sang with the utmost roundness, smoothness and sonority of tone of which his fine, opulent voice is capable. He sang as he only sings when he is in the best of physical condition, thoroughly pleased with himself and his auditors.

And it should be added that he is one of the few singers to-day who observe careful regard for the laws of song, no matter what

the situation on the stage, or how rocky the passage to be sung or declaimed. Verdi's "Aïda" was the opera for Friday evening, December 1, and Emmy Destinn,



Edmond Clément as "Don José" in "Carmen"

borrowed from the Metropolitan, had the title rôle. With her were Zenatello, as *Rhadames*; Maria Gay, *Amneris*; G. Polese, *Amonasro*; Edward Lankow, *Ramfis*; A. Silli, *The King*, and E. Giaccone, a *Messenger*. The ballet did a few new and

interesting things. Arnoldo Conti conducted with the might of ten. This well-known masterpiece, built for a great occasion, is not to be comprehended unless there be a great cast of soloists, and scenery, chorus, and orchestra to match. As a whole, the performance of Friday night was worthy of the work. Mme. Destinn's *Aïda* is so well known in New York that there is hardly necessity for describing it here at any length. She makes the character live as few do. The opera is either an empty, grandiose spectacle, or it is a great romance, in which kings and the sons and daughters of kings figure, and for background the illimitable past of ancient Egypt. Some of the spell was felt on Friday night. "Aïda" is made a gorgeous spectacle by all large opera companies who mount it. Otherwise it is worth little as a bait for the public, although there is enough noble music between the two covers of the score to float a dozen ordinary operas, with nothing but a plank and a back-drop as accessories. A few innovations have been made this season with profit. The public square in Act II has been relieved of the band stands and the odious brass that perches upon them, according to traditions. A larger city gate has been constructed, through which the victorious Egyptians march with the captives and spoil. There is added brilliancy in a number of the costumes and in their effective grouping and so on.

Mme. Destinn's singing in the Nile scene received perhaps the most enthusiastic applause of the evening. Mr. Zenatello sang heroically and with exemplary brilliancy, and Mme. Gay displayed a much more matured conception of the part of *Amneris* than was evident when she appeared in that rôle last season. Mme. Gay's performance was the more telling because it was so thoughtful. Both she and Mr. Zenatello appear to have grown artistically since last season. Mr. Polese was a fiery and sonorous *Amonasro*, though he appears with more distinction in other parts. Mr. Lankow, though nervous, gave a creditable performance as the *High Priest*.

The finest performance of the week, however, arrived with the production of "Carmen" on Saturday afternoon. After three operas, each of a wholly different type, and of various artistic values, "Carmen," as an art work, seemed far in advance of them all. Certainly it will outlive "Samson" and "Tosca"—well made as the latter opera is. May it not also outlive "Aïda"? For in spite of its noble passages, "Aïda" in its entirety contains some glitter, as well as much gold, and it remains Verdi's transition opera, oppressively huge and pretentious in its machinery. If Meyerbeer had been Verdi, this is the opera that he would have written.

The performance of "Carmen," an opera which is exceptionally suited in its nature to the capabilities of the Boston Opera Company and the capacities of the Opera House, was made memorable, in the first place, by the José of Edmond Clément, one of the greatest and most tragic impersonations in opera that have been seen here in late years. Mr. Clément was supported and off-set by a splendid cast. Maria Gay has never appeared here to better advantage as *Carmen*, and although one may disapprove of her conception of the rôle it is impossible to dispute the fact of her splendid development of her ideas. Bernice Fisher, a young American girl who made her debut with the Boston Opera Company, last season, won a richly deserved success as *Micaela*, one of the most irritating and unnecessary figures in the plots of operas. In addition, there was José Mardones, a vigorous if a little stiff *Toreador*, and some newcomers in smaller parts. André Caplet conducted.

Mr. Clément make an ineffaceable impression when he appeared here as José last season, with Marguerita Sylva in the title rôle, but if recollection is not deceitful, he was even more striking this afternoon, probably on account of the splendid foil provided by the joyous animal vitality and the real dramatic force of Mme. Gay's *Carmen*. Each impersonation, most happily contrasted, gained by the other. Mr. Clément is past-master of the traditions of his rôle. Fortunately he is also a great interpretative artist. He moulded his own conception to collaborate with Mme. Gay, or it might be better to say, that in Mme. Gay he found the best possible collaborator to further his own ideas. At any rate, his business on the stage differed in certain groupings and in certain climaxes from his performances remembered from last season, but he built up his character and its dramatic development with even surer, more masterly strokes than at that time. His singing, his remarkable artistic employment of a small voice is now too well known in the principle cities of this country to call for any extended remarks upon that score, but it is impossible to forbear from speaking of the histrionic side of his achievements. Whatever the effect he desired to achieve, it was procured with the most remarkable economy of effort, with such unostentatious mastery that even when the final climax was reached in the last scene, and the audience simply tense watching him, there seemed to be left a certain amount of reserve. And the final scene, from the moment that the man staggered in, worn, haggard, a growth of weeks on his face, with the eyes of a fiend, was given with an intensity that forbade applause when the curtain fell. Then the audience applauded to the echo.

Mme. Gay had entered in this scene, an amazingly brilliant and beautiful woman, clad in the colors of the rainbow and more besides, a magnificent animal, who died as magnificently and as unthinkingly as she had lived. The only moment of reflection had been in the card scene, when the woman had realized her fate, like the man who watched from one side, and when the eyes of the two met for a moment, both knew the end. Miss Fisher sang with surprisingly dramatic effect as *Micaela*—in fact, she was one of the most convincing *Micaelas* with whom we have met, and vocally and in enunciation her performance was admirable.

OLIN DOWNES.

Pauline Donald, the Montreal soprano, is to sing at the concert of the Royal Choral Society of London, at which scenes from "Parsifal" will be given.

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RUSSIAN AND WAGNERIAN PROGRAMS

Modest Altschuler Plays the Rachmaninoff Symphony—Mme. Olitzka and Boris Hambourg Win Favor as Soloists—Saturday and Sunday Concerts

The Russian Symphony Orchestra, which has made propaganda in New York for the music of the modern Russian school during the past eight years, has in its entire existence presented no more imposing work at its concerts than the Second Symphony in E Minor by Rachmaninoff, which was the *pièce de résistance* on Saturday evening, December 2, at Carnegie Hall, New York.

The symphony is not exactly new to New York, having been played by both the Russian and Boston Symphony Orchestras last season. Already heard this season at a concert of the Symphony Society last month, there were many in the audience on this occasion who found that on a re-hearing the work became more intelligible, the themes had a profounder meaning and the composer's mastery in expressing himself revealed itself in a more favorable light.

It has been subjected to bitter criticism because of its length, but as Mr. Altschuler reads it, with excellent cuts, it lasted but a

trifle more than three-quarters of an hour, fully twenty minutes less than when played by the Symphony Society. The themes are inspired and though modern in their general effect are truly melodic; the beautiful second subject of the first movement, bringing joy after its pensive predecessor, the stirring horn theme of the second movement contrasting so well with the richly-colored melody in the strings and the *Adagio* with its plaintive melody assigned to the clarinet, all these are the products of a creative mind, whose importance to contemporary music is made certain by the appearance of this work. The final *Allegro vivace*, which is a sort of "Fête Bohème" is thrilling and its sweep is powerful and wonderfully climaxed. Karl Klein, the new concert-master of the orchestra, played the passages for solo violin in the slow movement with emotional warmth, excellent tone and with assurance. The soloists of the evening were Boris Hambourg, the 'cellist, and Rosa Olitzka, contralto. The "Variations on a Rocco Theme" of Tchaikowsky furnished Mr. Hambourg an excellent vehicle for the exhibiting of his art. The young 'cellist was at home in this music and gave a perform-

ance that was marked by great finish and much poetic interpretation; a technic that responded to even the most difficult double-stopping, octave passages, harmonics and other problems of the instrument and a round warm tone, which though not large, is wonderfully pure in its production won him more than the usual number of recalls and continued applause brought him again to the front of the stage with his instrument. He added César Cui's "Cantabile" with fine effect.

Mme. Olitzka was heard in a group of songs, Rubinstein's "Es blinkt der Thau," Tchaikowsky's "Nur wer die Sehnsucht kennt," a little Russian folk-song, and Rachmaninoff's "Spring Floods," and displayed a voice of considerable beauty and flexibility; she is temperamental and made a satisfying impression in the Tchaikowsky song and in the folk-song, which she sang in Russian and which she was compelled to repeat. Her singing pleased the audience and she added an extra. Her accompaniments were played in a perfunctory manner by Eugene Bernstein.

The orchestra gave a remarkably fine performance of Liadow's "Enchanted Lake" and the Rubinstein "Trepak." A. W. K.

Russian Orchestra's Wagner Concert

Temporarily abandoning Russian composers, the Russian Symphony Orchestra devoted its Sunday afternoon concert in Carnegie Hall to Wagner. Rosa Olitzka was again the soloist and the concert-master, Karl Klein, was also heard in that capacity. The program offered an abundance of choice things from "Tannhäuser," "Lohengrin," "Meistersinger," "Tristan," "Walküre" and "Siegfried." Wagner is to-day the most popular of all composers and, as is invariably the case when an entire program is devoted to his music, the audience was large and of a most enthusiastic disposition. It is not often that a symphony orchestra condescends to repeat a number. Mr. Altschuler's does and so several things had to be gone through twice.

Mr. Altschuler cannot exactly be said to possess the highest qualifications of a Wagner conductor. Certain of his readings are distinctly commonplace and devoid of poetry and at other moments—such as in the "Meistersinger" prelude—his leaden tempi are scarcely in accordance with the spirit of the music. Very spirited, on the other hand, was the way he did the "Ride of the Valkyries" and even if the orchestra's share in the matter was not of the smoothest the audience liked it well enough to ask for a repetition. The work of the players was ragged during a large part of the afternoon.

Mme. Olitzka sang "Träume" and Adriano's aria from "Rienzi." She gave the first with tenderness and vocal warmth and was obliged to repeat it. She exposed well the dramatic content of the "Rienzi" number and the audience showed due appreciation of her talents. Mr. Klein, too, was induced to oblige again after he had played the "Prize Song." The young man is a better artist than formerly and if his tone is not large, it is not without purity and sweetness. There was emotional warmth in his performance, which was also commendable along technical lines.

H. F. P.

Ainö Aekté, the Finnish soprano, is to sing the main part of Joan Manén's opera, "Acté," in Helsingfors and on her European tournee.

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Though the size of the audience which heard the Balalaika Orchestra at the New York Hippodrome on Sunday evening, December 3, was materially decreased by the inclement weather the rain did not seem to dampen the ardor of its hearers. The program, which consisted of Russian folk music arranged for the orchestra, more modern compositions and solos by three of the members of the vocal quartet, was applauded vociferously and there were many encores.

It is a remarkable fact that the audience preferred such compositions as the Godard Berceuse, the aria from "La Bohème" and the Delibes and Drigo numbers rather than the characteristic Russian music. It would seem that the chief matter of interest in the performances of such a characteristically Russian organization would be in the presentation of the typical music of its own land, but the audience, as do most audiences, liked that with which it was familiar and which it best understood and redemanded the least interesting compositions.

The balalaika solos were much liked and three encores had to be given by Mr. Pogoreloff, who accomplished the almost impossible with his instrument. The vocal soloists acquitted themselves to the delight of their hearers and Conductor Andreef was recalled many times.

New York Philharmonic in Baltimore with Nordica Soloist

BALTIMORE, Dec. 4.—The Philharmonic Society of New York had an enthusiastic reception from a large audience in the Lyric Monday evening, November 27. Conductor Strinsky revealed wonderful skill as director. Mme. Nordica was the soloist and sang most impressively "Isolde's Narration" and "Liebestod" from "Tristan und Isolde." She received a royal welcome. It was an all-Wagner program and was given under the auspices of the Baltimore Ladies' Committee, of which Rosalie Tunstall Smith is secretary, assisted by the Floreston Club, of which Harold Randolph, director of the Peabody Conservatory, is president. W. J. R.

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MAHLER'S POSTHUMOUS, "THE SONG OF THE EARTH," HEARD IN MUNICH

His Last Symphonic Work, Performed at Memorial Concert, Expresses Withdrawal from the World—Wilhelm Bachaus, Sophie Mentor and Lilli Lehmann in Concerts

Bureau of Musical America,
Deutsche Bank, Munich, Germany,
November 21, 1911.

LAST night the Tonhalle was almost filled by the Münchner Mahler enthusiasts—their name is by no means legion—the occasion being a memorial concert, at which was performed for the first time anywhere the dead master's posthumous, "The Song of the Earth." This he described as a symphony for alto, tenor and grand orchestra. The title, however, has little significance, for it consists simply of six songs with orchestral accompaniment, having no apparent connection with one another, as far as the music is concerned.

It is possible that some day it may be heard on your side of the water, and I therefore translate the following from an explanatory program given to one of the newspapers wherein we are told that "this 'song-symphony' concerns itself with a poem which seeks to express an entire 'world-picture' and the deepest 'world-pain' (*weltschmerz*) of an artist. The text of the 'symphony' was taken by Mahler from a collection of Chinese lyrics selected and translated by Hans Bethge. Those chosen by the composer were altered and epitomized by him so that they should express one predominating idea—withdrawal from the world. The metaphysical development of this genius* ends in pessimism and at last finds in renouncing the world adequate expression of his view of life and his feeling for life. The new work shows the profile of one regenerated after he had sought nothing more from life.

"The last movement of the composition may be interpreted as Mahler's own epilogue to his artistic career. Alone he stands in the fading world, and while once more from quickly passing nature the old voice of earthly life is heard, he awaits death, exclaiming:

Thou my friend, to me in this world
Fortune was not kind. Wither do I go?
I go and wander in the mountains,
I seek peace, peace for my lonely heart!
I wander to my home, to my homestead,
And will no longer roam about.
Still is my heart and awaits its hour.
The dear earth—everywhere—
Blooms in the spring, and buds anew!
Everywhere and forever—
The far-off light is blue—
For ever—for ever—for ever."

Pardon me if I have here translated from a translation, for my Chinese is limited to two or three words acquired in a New York laundry.

Although I heard the "song symphony" both at the rehearsal and the concert, it left neither a profound nor a pleasurable

*Whether this is meant for the poet or the composer, I am unable to determine. J. M.

impression upon me. Of the six songs only the one entitled "Of Beauty" aroused a wish to hear it again. Its pensive lyric quality reflects very happily the spirit of the poem. The others are dull and uninspired, and even the ingenious instrumentation with its exotic coloring does not elevate them above the commonplace.

The performance under Bruno Walter's masterful directing left little to be wished for. The orchestra played well and Mme. Cahier and William Miller accomplished their very difficult tasks admirably. On the same evening an earlier work of Mahler's, the C Minor Symphony, was performed. Its interpretation required an orchestra of one hundred, a chorus of two hundred, soprano, contralto and tenor.

Bachaus Makes Munich Farewell

Wilhelm Bachaus, whom you will soon hear, gave his farewell recital last Wednesday evening. Among the younger German pianists he stands in the front rank. His technic is impeccable and, what is of much greater import, it is united to interpretative skill of a very high order. He is not a mere specialist, and while his Beethoven playing (Sonata, op. 81) was remarkable for power, depth and breadth of style, his Brahms interpretations (Intermezzo, op. 117, No. 1; Romanze, op. 118, No. 5; Intermezzo, op. 119, No. 3; Rhapsodie 119, No. 4) were notable for charm, subtlety and a certain calm chastity of style eminently appropriate to the North German master. Lovely tonal beauty characterized Mr. Bachaus's Chopin numbers. I have heard the Berceuse given with a lighter touch, but the C Major Scherzo, with its varying moods of sentiment and passion, was performed with tremendous fervor and dash.

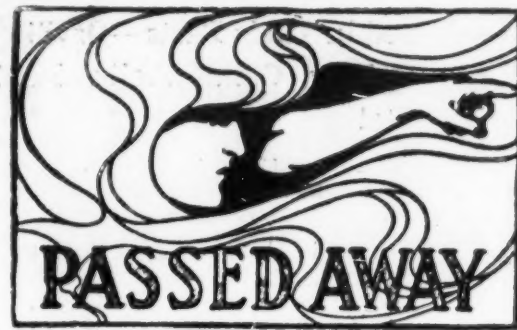
Place aux dames, particularly as the ladies for whom I ask you to make way are no longer young in years, and have done yeoman service in the cause of art. In the case of Frau Sophie Menter, one surely need not ask for any indulgence on the score of age. Though the Munich pianist has reached the psalmist's limit, she played at Mr. Gabrilowitsch's second symphony concert the E Major Concerto and the Hungarian Fantasia by Liszt with tremendous vigor and splendid skill. Though the orchestral accompaniment was necessarily loud it never succeeded in drowning Frau Menter's fortissimi for a moment. The orchestral selections on this occasion, Brahms's First Symphony and Liszt's "Les Préludes," were conducted by Mr. Gabrilowitsch with very good results.

Politeness or *pietät* need also not be taken into consideration when writing of Lilli Lehmann's recent song recital. This wonderful woman's voice sounded better than when I heard it in Carnegie Hall some six or seven years ago, and her art is still unapproachable. Such perfect vocal voice is something of which she almost alone possesses the secret. And her vocal elocution, particularly observable in the ballads of Loewe, may be commended to the notice of those who think that mere beauty of tone can be dispensed with in the interpretation of such music. But then Lilli Lehmann is a singer as well as an interpreter, and even at sixty (she courageously celebrated her sixtieth birthday not so very long ago) her legato is as smooth and her coloratura as brilliant as it ever was. It happened that the last numbers on her program were the "L'oiselet" and "Mazurka" of Chopin, arranged by Viardot, which I heard her sing in the old Steinway Hall and which she renders to-day with infinite charm and wonderful fluency. If Frau Lehmann ever visits America I advise every student or teacher to hear her.

Pretty soon when writing of Leo Slézak one will, I suppose, have to allude to him as "our countryman," for a visiting card which he sent me recently was thus inscribed: "Mr. Leo Slézak, Metropolitan Opera, New York."

Is this too old to print? Sophie Menter once gave a concert in Berlin and the next

day a student called upon her. "What are you studying?" she asked. "Philo-Sophie," was the gallant reply. JACQUES MAYER.



Josephine A. Jones

BOSTON, Dec. 4.—Josephine A. Jones, principal of the Child Garden Music School, died suddenly at her home yesterday from hemorrhage of the brain. She was one of the best known teachers in Boston, having been prominently connected with this work for the past thirty years. She had made a specialty of teaching children and conducting a normal department. Her system was particularly effective, and her teachers, now located in all parts of the country, have been equally successful in conducting Child Garden Music Schools.

Miss Jones had just returned from a four months' tour of Europe and was in her usual good health. She was universally popular and highly respected. The funeral will be held Tuesday afternoon and burial in Cedar Grove Cemetery, Dorchester. Miss Jones left no near relatives.

D. L. L.

Carl Dorbege

Carl Dorbege, who was a pupil of Mendelssohn and had played before several of the crowned heads of Europe, died of old age at his home, No. 100 Dean street, Brooklyn, on December 3. Mr. Dorbege was born in Ruttshurg, Germany, eighty-seven years ago. He had the distinction of playing before the Queen of Prussia and through this engagement met Catherine Treporius, the singer, who afterward became his wife.

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PRESS COMMENTS

Buffalo Courier, Buffalo, N. Y., Sept. 17, 1911.—Albert A. Wiederhold has a voice of splendid quality and resonance, and sings with consummate ease and artistic appreciation of musical values.

Assisting the Olive-Mead Quartet, Jersey City Journal, Nov. 1, 1911.—Mr. Wiederhold was in fine voice and sang perfectly. His voice is pure and he sings with splendid expression. In some of the songs he showed the fine quality and vigor of his voice, while in others the tender pathos and sweetness.

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GEESE DELAY LONDON "KÖNIGSKINDER"

Covent Garden Performance Postponed Until They Become Better Versed in Their Parts—Orville Harrold Discusses English Audiences—A New Child Violin Prodigy—Charles W. Clark's London Recital

London Bureau of Musical America,
7 Crown Office Row, Inner Temple, E. C.
November 25, 1911.

OPERA lovers in London have had to bear up under a severe disappointment this week. Humperdinck's "Königskinder," which was to have been produced at Covent Garden for the first time on Thursday night, was postponed at the last moment, until the following Monday. No reason was given for the postponement, but rumor has it that the small flock of geese which play a by no means unimportant part in the production were not quite perfect in their parts. Certainly on the day originally fixed for the first performance the geese were still being rehearsed; and the great trouble seems to be that they regard the movements of the conductor's baton as something in the nature of a challenge. Also, one bird, which evidently regards itself as the star performer of the flock, insists on taking the center of the stage at every possible opportunity, thereby threatening to cover the *Goose Girl* with confusion.

However, when "Königskinder" is produced it will be with the following cast and with Franz Schalk as conductor:

Königssohn, Otto Wolf; *Gänsemagd*, Frau Gura - Hummel; *Spielmann*, Rudolph Hofbauer; *Hexe*, Frieda Langendorff; *Holzhaacker*, Johannes Fönn; *Besenbinder*, Hans Bechstein; *Töchterchen* Miss Beckley; *Ratsälteste*, Erich Hunold; *Wirt*, Gaston Sargeant; *Wirtstochter*, Else Bengell; *Schneider*, Haigh Jackson; *Stallmagd*, Alys Mutch.

Enthusiastic Wagnerites crowded Covent Garden earlier in the week for the revival of "Tannhäuser" with Herr Hensel in the title rôle, Herr Van Rooy as *Wolfram* and Mme. Petzl Perard as *Elisabeth*. To the last named fell most of the honors of the evening; her voice was as delightful as ever, and her rendering of the part of the heroine was one of great charm and tenderness. Herr Hensel did his best work in the famous singing contest. The *Venus* was Frau Langendorff, whose voice was most pleasing.

Covent Garden's orchestra, by the way, will have a notable recruit next week. Mischa Elman, the celebrated violinist, is to play the adagio to which Madame Kchessinska will dance in Tchaikowsky's ballet "Le Lac des Cygnes."

Orville Harrold on English Audiences

Orville Harrold was fearfully busy yesterday with many "tryings-on" of his costume for the *Duke* in "Rigoletto," but he found time to express his opinion of English audiences. And there is one point on which—Mr. Harrold and Mr. Hammerstein are quite agreed. "Plenty of enthusiasm upstairs," they say, in effect, "but very hard work with the people downstairs." Which means that, in the dearer parts of the house especially, both have come up against that typically British attitude, in which it is hardly considered "the thing" to make any show of enthusiasm.

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"But I can't grumble, really," said Mr. Harrold, "everybody is being very kind to me, and I am more than pleased with my reception on this side."

The Philharmonic Society rarely, and never lightly, extends a welcome to newcomers, and therefore the appearance of Master Sigmund Feuermann on the platform at its concert at the Queen's Hall on Thursday night argued the discovery of a prodigy of prodigies. This child violinist, who is only just ten years old, has already appeared with success in public in his native Vienna, and it was with a calm assurance far beyond his years that he came on the platform and tuned up for the difficult Brahms concerto. But Master Sigmund soon showed that it was not too difficult for his baby fingers, and hardened critics who have watched the coming and departing of many prodigies sat up in their seats with astonishment. There was an ease about his playing that seemed almost uncanny when one remembered the tender years of the performer, and this impression was heightened by the way the quaint little figure in a black velvet coat was almost overshadowed by the great orchestra. Sir Charles Stanford, who conducted, showed himself full of consideration for the little virtuoso by accompanying the solo portions with a subdued orchestra; and there was a delightful moment at the end of the evening when the precocious infant had to stand very much on tiptoe in order to shake hands with his conductor.

Charles W. Clark's Recital

Charles W. Clark received a warm welcome on his reappearance in London at the Aeolian Hall on Thursday. He brought with him a remarkable variety of songs and entered thoroughly into the spirit of everything he sang. A group of songs by American composers proved specially interesting. Three were by Blair Fairchild, settings of lyrics from "The Bagdad Lovers," by C. H. Towne. These and Beal's song, "The Lowest Trees," are still in manuscript. Sinding's Fugue gave Mr. Clark great opportunities, and Debussy's settings of three ballads by Villon and songs by German composers were included in an interesting and eventful program. In all these he made a great impression by his strong sense of interpretation, which helps so much to make enjoyable everything he attempts.

The London Symphony Orchestra will start its tour in America and Canada next Spring under very distinguished patronage. Recently this well-known company of players was honored by receiving a letter from King George, in which it was stated that His Majesty would be graciously pleased to grant his patronage to the orchestra on the occasion of the American tour and that he wished it every success.

A new quintet by Arthur Hinton was the feature of the program presented by the Wessely Quartet at the Bechstein Hall on Wednesday. It is a substantial work, full of brilliant and effective passages for the piano, in which Mme. Katherine Goodson (Mrs. Hinton) acquitted herself with great distinction. The parts for the strings, too, are well disposed, and the Wessely Quartet (Messrs. Wessely, Tomlinson, Dyke and Parker), an excellent little group of performers, produced most artistic results.

A Wonderful Russian Quartet

We have with us at present a wonderful little body of Russian musicians—the St. Petersburg Quartet. Next to the ballet they are the most remarkable institution that has come to us from Russia. They do not confine themselves entirely to Russian compositions, but naturally excel in the rendering of the music of their own country. Even when playing Beethoven, however, they betray their nationality by their unorthodox readings of the works—readings, moreover, which cannot fail to charm the most inflexible musical purist. Those who imagine that English audiences are always cold and impassive would be quite disillusioned if they could hear and see the amazing enthusiasm with which the efforts of the St. Petersburg Quartet are often rewarded.

No less than three famous composers have been engaged to come to the London Coliseum next year, when Oscar Straus, Paul Lincke and Leo Fall will conduct a superb Viennese orchestra in the interpretation of their own music.

KENNETH KINNINMONT.

Italian Tour of Howland's "Sarrona"

Legrand Howland, the composer, is returning from Italy after a complete success of his opera and his company. He

opened at the Government Opera House at Biella with a company of 150 and presented in debut the opening night his pupil, Jerome Uhl, of Philadelphia, whom Mr. Dippel has engaged for his "Quo Vadis" company. Mr. Uhl sang in two operas during the one month season at Biella. Mrs. Emery-Jones, of New York, also made a debut there. "Sarrona," Mr. Howland's opera, received six performances in succession at Biella and went from there to Como, where Mr. Uhl and Mrs. Jones continued their work and Mr. Howland's third American protégé, Mrs. Henry Clary Shewnk, of Philadelphia, made a debut. There a larger company was formed and went to Vercelli where nine performances of "Sarrona" were given to packed houses. Hazel Buhl, a former American pupil of Mr. Howland, also appeared at Vercelli. The company will be reorganized in the early Spring and will open probably in Milan. Mr. Howland and Mrs. Emery-Jones have been doing concert work in Italy and leave for a concert tour of the United States December 9.

IN MISS GESCHEIDT'S STUDIO

Three Artists Present Enjoyable Vocal and Instrumental Program

Adelaide Gescheidt, soprano; Mrs. Louise Borowski Rebman, pianist, and Dudley Buck gave a recital in Miss Gescheidt's studios, in Carnegie Hall, on Saturday, December 2.

Mrs. Rebman, a distinguished pianist, a sister of Felix Borowski, who has appeared with great success in Queen's Hall, London, was heard to excellent advantage in Liszt's "Kigolletto" Fantasia, Winding's "Deux Etudes" and Chopin's Ballade in A Flat.

Miss Gescheidt sang "Si je Pouvais Mourir," by Barbirolli, "Ho Messo Nuove Corde," of Gounod, and English songs by Beach, Gunster and Matthews, displaying a clear, true, ringing soprano voice of dramatic force. Her distinct enunciation was especially to be commended.

Dudley Buck's interpretation of English songs by Ronald, MacFadyen, Branscombe and Homer was one of the features of the evening and his intelligent delivery, as well as his intense feeling, won him great applause.

The artists were enthusiastically received and compelled to sing many encores.

RECITAL OF OLD MUSIC

Arthur Whiting Gives Instructive Exhibition on the Harpsichord

Arthur Whiting gave the first of "Two University Recitals of XVII and XVIII Century Music," on December 4, at Rumford Hall, New York, assisted by Constance Edson, violinist, George Barrère, flutist, and Paul Kefer, who played the viola da gamba.

All of the music, without exception, was extremely well chosen and adequately presented. Mr. Whiting's solo playing on the harpsichord in four dances of Bach being a worthy exhibition of a modern musician's study of a now obsolete instrument, and he was applauded with much enthusiasm for his remarkably artistic playing. Mr. Kefer, who as solo cellist of the orchestra of the Symphony Society has won much favor for his work, gave a fine performance of the Bach D Major Sonata, drawing a splendid tone from the old viol, an instrument surely inferior to the modern 'cello, and displayed a capable technic and much musicianship.

Miss Edson, who is a newcomer, pleased the audience in her delivery of the Bach E Minor Sonata, which is not heard frequently but which ranks among Bach's best conceptions for the violin, the Adagio being one of those movements in which the great German master gives out some of his most intimate feelings and musical ideas. Of Mr. Barrère's performance of Handel's B Minor Sonata it need only be said that he was at his best, and again showed himself an incomparable master of his instrument.

The Purcell work, though one of the composer's best, in spite of its being well played, sounded weak and impotent after the more masterful compositions of his Italian and German contemporaries, Correlli, Bach and Handel.

A. W. K.

Taccani, one of the more promising of the tenors introduced to New York by Oscar Hammerstein, is now singing at the Politeama in Genoa.

BALLET AND SYMPHONY CONCERTS IN ST. LOUIS

Mordkin and His Troupe Delight Two Audiences—Hess and John Barnes Wells with Zach Orchestra

ST. LOUIS, Dec. 2.—Again did the Russian Apollo, Mikail Mordkin, and his great company of dancers delight two capacity audiences at the Odeon here on Thursday night in "Coppelia" and Friday night in the "Lake of Swans," each followed by diversissements. The combination appeared here three times last season, but the present engagement tended to show that the public is still craving for great art in dancing.

The fourth pair of symphony concerts yesterday afternoon and this evening introduced the famous German tenor, Ludwig Hess, who made a very decided impression upon the good-sized audiences. He sang the Narrative from "Lohengrin" with orchestral accompaniment and a group of songs in German and English by Schubert, Schumann, Bruno Huhn and Sir Henri Bishop. He gave as an encore "The Two Grenadiers," and in his entire program displayed a voice of great resonance and power.

Mr. Zach chose as his opening number "Pierrot of the Minute," an overture by the English composer, Granville Bantock, which is distinctly modern and very pleasing. His symphony offering was Dvorak's "From the New World." It was well given and thoroughly appreciated. The overture to "Der Freischütz," another familiar favorite, closed the program.

The "Pop" concert last Sunday brought out another capacity house and Mr. Zach fairly outdid himself in his varied and interesting program. Manager Condon had obtained the services of John Barnes Wells, the tenor, of New York, as soloist, and the Sunday afternoon patrons were given a fine bit of singing. Mr. Wells sang Dvorak's "Gypsy Melody" and Strauss's "Devotion," and as an encore "Beloved, It is Morn." He also sang another group consisting of two songs by Alexander Russell. The orchestra gave a splendid reading of the overture to "Phèdre," by Massenet, and the other number of importance consisted of selections from "Samson et Dalila."

The Arion Club of Webster Groves gave its first concert of the season on Tuesday night with Mr. Wells as soloist. Glenn Woods, the conductor, had the voices well in hand and a very large audience enjoyed the concert thoroughly.

The Amphion Club of this city also had its opening concert on Tuesday night, presenting "Hamlet Revamped." The parts were all well sung and Mr. Kroeger had the chorus in fine trim.

H. W. C.

"THE GIRL" IN RICHMOND

Van Hoose and Mme. Villani Win Laurels Among Stars

RICHMOND, VA., Dec. 1.—Henry W. Savage's production of "The Girl of the Golden West" was heard here on Monday, November 27, matinée and night before two brilliant audiences. The demand for seats necessitated the extra afternoon performance. The principals at night were Luisa Villani as *Minnie*; Carl Gantvoort, *Rance*, and Ellison Van Hoose as *Johnson*, while at the matinée Ivy Scott, an American prima donna, sang the heroine's part with William Beck and Henri Barrow as *Rance* and *Johnson* respectively. The orchestra of some fifty pieces was under the leadership of Cesar Sodero in the afternoon and Giorgio Polacco at night.

Mme. Villani's acting and vocal interpretation were finished to a degree and her exquisite notes brought down the house at the end of the celebrated card duet, which she worked to a wonderful climax.

Ellison Van Hoose sang in masterful style the trying rôle of the bandit. He helped to make the second act a beautiful musical memory that should last for many seasons to come. Since his appearance with Mme. Sembrich, several years ago, when, with Reichardt's "When the Roses Bloom," he held a Richmond audience spellbound, he has been ever a great favorite and was warmly welcomed. His aria in the third act was given with soulful pathos and fine dramatic ability that only such a tenor as his is capable of.

Carl Gantvoort's *Rance* was a delight to the musical as well as histrionic appetite, and of him it can be said that he was the only one of the principals to create true Western atmosphere. Conductor Polacco is largely responsible for the success of the company's present tour.

G. W. J. J.

Amy Woodforde-Finden has written four more Indian love lyrics, "Stars of the Desert," which recently had a London première.

Titta Ruffo, the Italian baritone, will probably join the Chicago Opera Company next year.

"CENDRILLON'S" CHARMS IN CHICAGO

Massenet's Fairy Opera Again Presents Mary Garden to Windy City's Opera-Goers—A Notable Holiday Performance of "Hänsel und Gretel" in English—Sammarco Scores as "Rigoletto"—Old Favorites Revived

Bureau of Musical America,
624 South Michigan Ave.,
Chicago, Dec. 4, 1911.

THE second week of opera opened brilliantly with a fashionable audience to welcome Mary Garden, who, on account of illness, has been unable to appear since the company came to Chicago. A production of the new fairy opera, Massenet's "Cendrillon," was the attraction. The stage representation was in all points noteworthy—the most beautiful that has ever graced the Auditorium stage.

One would hardly accuse Massenet of being a humorist, yet his pen has lent itself to make right merry melody at times in this work. It finds him always in his most charming vein. The orchestration throughout is rich and masterful, but at all times comports well with the story. The music of the ballroom scene is highly colored and beautifully varied and the love music of the magic forest has unusual and sustained brilliancy.

Mary Garden, happily recovered from her very painful indisposition, appeared as *Prince Charming*, receiving a royal welcome. She was in excellent voice and the subtlety of her action made her creation of the enthroned and enthralled prince rarely poetic and purposeful. Maggie Teyte, the young Irish soprano, scored another success in the title rôle. The warmth of her tone, the charm and finish of her work, all serve to make her an attractive and artistic individuality.

Another newcomer who made a most pronounced favorable impression was Jennie Dufau, in the rôle of the *Fairy*. She has a soprano voice of fine range, flute-like in character, which she uses with the facility of the skilled coloratura singer.

Louise Berat proved herself a telling character actress in the part of the haughty *Mme. Hältère*. She was humorously noisy, spiteful and peppery in turn. Her ambitious daughters were attractively represented by Marie Cavan and Mabel Riegelman. Henri Scotti had the stature and bearing of a king. Francesco Daddi was drolly amusing as *Pandolfe*, and Hector Dufranne towered up a pillar of strength in the work, as the father who seemingly yields to the hectoring wife and self-seeking daughters, but really loves and comforts neglected *Cinderella*.

Revival of "La Traviata"

Tuesday evening's revival of "La Traviata" with Louisa Tetrazzini as a robust *Violetta* attracted another large house. The brilliant music was faultlessly given, the familiar arias being repeated by popular demand. Amedeo Bassi was the gallant and fervid impersonator of *Alfredo Germont*, singing and acting with fire, grace and discretion, and Mario Sammarco made *Georgio Germont*, the elder, one of those perfect portraiture, both in the matter of vocal and dramatic art, that seem to lie so easy in his disciplined gifts and powers.

Miss Garden Again as Thaïs

A revival of Massenet's "Thaïs" was made on Wednesday evening, recalling Mary Garden to a sphere of pre-eminence that she has long occupied. She was the same beautiful, impetuous and imperious scarlet queen.

Judged by the precedents of last season, the Auditorium should have been packed, but strangely enough it was not. Alas! for the fickle popular taste and its choice of mediums. Certainly the Massenet opera, if not the best product of his prolific pen, has considerable to interest in music, aside from the saccharine "Meditation." At any rate, it does not appear to be standing as strong or as curiously in public esteem now as it did during its sensational series of performances last season.

Hector Dufranne, as *Athanael*, made up by delicately singing some of the other shortcomings of the cast and gave a notable visualization, although his acting did not have the deeper meaning of the rôle as did his distinguished predecessor in the part. Charles Dalmorès was again the notable and impressive figure as the gay devotee of Oriental dissipation. Gustave Huberdeau was excellent, both vocally and histrionically as *Palemon*.

"Hänsel und Gretel" a Holiday Offering

Thanksgiving Day matinée celebrated Andreas Dippel's birthday with the first production in English of Humperdinck's "Hänsel und Gretel." The cast was blessed

for once with the charm of youth and the representation in every way was most interesting and creditable. Armand Crabbe gave an admirable presentment of the father and



—Photo Copyrighted by Mishkin

Mario Sammarco as "Rigoletto"

his enunciation was delightful. Marie Cavan was a most attractive *Hänsel*, a delight to the eye, as well as a pleasure for the ear, and Mabel Riegelman as *Gretel* was equally charming and gratifying in filling the rôle that she has graced several seasons with distinction. Another strong factor in this cast was Martha Wittkowska, who made the witch a very lively and impressive old personage. The quality and the richness of her voice, her phrasing and the sense of her humor, fitted the difficult rôle admirably. Frances Ingram was the mother, Marguerite Starrrell as the *Sandman* and Minna Spilaberger as the *Dewman*, marked the début of two promising young local singers, whose vocal work unfortunately was somewhat marred by nervousness.

Never before has the Auditorium attracted such a vast concourse of aristocratic families. The juvenile following of the Blue-Book made inspiring and enthusiastic auditors and it was children's day extraordinarily. As a codicil of artistic good will, the ballet, which is currently a notable artistic feature, furnished a lengthy divertissement that reflected great credit upon the Chicago enlistment, under the direction of Fraulein Jung. The score had rich and authoritative interpretation under the baton of Alfred Szendrai, the great German leader, who has been specially engaged to conduct Wagnerian opera.

Another Triumph for Sammarco

Thanksgiving night opera of the old school again manifested itself with a representation of "Rigoletto," presenting Mario Sammarco in the title rôle, Tetrazzini as *Gilda*, and Amedeo Bassi as the *Duke*. The largest audience of the season greeted the artists and listened to the work with unaffected pleasure, and approving the brilliant and melodious periods enthusiastically. While Tetrazzini is not physically framed for the frail and youthful *Gilda*, she seemed to please immensely in the part.

The dominant personage of the opera was Mario Sammarco in a part splendidly proportioned, masterful and moving in effect, with all of the emotions that have long made this rôle the most difficult in the dramatic and melodramatic realm. The rich, smooth and perfectly proportioned voice keyed admirably to meaningful action, with all excessive elaboration shorn from the characterization, it was revealed singularly strong, simple and direct.

Amedeo Bassi made the *Duke* youthful, graceful and marked for fervor and fine vocal art. Gustave Huberdeau as the sword-sharpener, *Sparafucile*, was another admirable stalwart personage in this quartet.

Friday evening "Samson et Dalila," was

repeated to a large audience outside of the subscription series, Jeanne Gerville-Réache singing the part of the temptress *Dalila* and Charles Dalmorès appearing as the mighty *Samson*. Saturday afternoon "Cendrillon" was repeated to an immense audience with Miss Garden and Miss Teyte in leading rôles. In the evening a double bill, "Cavalleria Rusticana" and "Pagliacci," attracted another large audience. The first-named opera was conducted by Attilio Parelli with much finesse, and the chorus was admirable. The chief honors of the night fell to Carolina White, whose *Santuzza* had expressive action and wealth of warm beauty in tone. Armand Crabbe was excellent as *Alfio*. Alice Zeppilli was the *Nedda* and Alfredo Costa was the *Tonio*. Mario Guardabassi was announced to appear as *Canio*, but was unable to reach here in time, so Amedeo Bassi was called to the part at the last moment and made it wonderfully vivid, tense and telling.

C. E. N.

LEVERETT B. MERRILL'S RECITAL

Boston Basso Gives Good Account of Himself in Interesting Program

BOSTON, Dec. 4.—Leverett B. Merrill, basso, who has just been engaged as soloist for the concert of the Cecilia Society January 25, when "The Damnation of Faust" will be produced, gave a successful song recital for the music class of the Bright-helmstone Club of Brighton a week ago, assisted by Edith L. Bradford, accompanist. The program follows:

"With Joy the Impatient Husbandman," Hayden; "Largo," "Si Tra I Ceppi," "Hear Me Ye Winds and Waves," Handel; "Verbogenheit," H. Wolf; "Gruppe Aus Dem Tartarus" and "The Wanderer," Schubert; "Hidalgos," Schumann; "Fill Me Boy," Parry; "Piacere D'Amour," Martini; "Il Lacerato Spirito" and "O Tu Parlermo," Verdi; "Sombre Woods," Lully; "Fallsong," Fisher; "Banjo Song," Homer; "Irish Names," Turvey; "O Captain, My Captain," Manny.

Mr. Merrill has been busy this season with recitals and concerts and numbers among his recent engagements appearances in Concord, N. H., Fall River, Brookline and Beverly, Mass., and a concert Ladies' Night at the Commercial Club, Brockton, Mass., a week ago Friday.

Mr. Merrill's coming engagements include concerts in Milford, Mass., Meriden, Conn.; Intercolonial Club, Roxbury; Quincy, Mass.; Malden Woman's Club, as well as the engagement with the Cecilia Society.

D. L. L.

Clayton A. Robbins Gives Recital at Studio of Walter S. Young

Clayton A. Robbins, bass-baritone, gave a recital on Saturday afternoon, December 2 at the studio of Walter S. Young, at Carnegie Hall, New York, assisted by Winifred Young, pianist.

Mr. Robbins sang Handel's "Honor and Arms," "Hear Me, ye Wind and Waves," and four Schumann songs; he disclosed a voice of fine quality, admirably trained, which he handled with exceptional taste. He later sang Verdi's "Il lacerato spirito," a finely written song, "Helen's Eyes," by Walter S. Young, which was received with great applause, and three songs by German, Nevin and Tschaikowsky.

Scarlatti, Loelily, provided Miss Young with material for her performance, and in the Beethoven sonata, op. 14, No. 1, she showed herself a pianist of considerable attainments, playing with great variety of style and with a capable technic. She also played an Etude by Jensen, Schütt's "Reverie" and MacDowell's Czardas, op. 24, No. 4.

Prolong Miss Vicarino's Stay in Mexico City

Regina Vicarino, prima donna with the grand opera company now appearing at the Grand Opera House, Mexico City, continues to win laurels for her vocal and dramatic ability. The press of Mexico City, English, French and Spanish, proclaim her one of the most remarkable vocalists ever heard in that city, and accord her the honors of being the most successful dramatic actress ever seen on the local stage. The success of Miss Vicarino's impersonations has prompted the management to continue the engagement indefinitely. It was originally planned that she should sing until January when she was to return to the States, after a brief season in Havana, and then return to the Pacific Coast, where she won her greatest fame while prima donna with the Bevani Opera Company. It is now believed that the company will remain in Mexico for several months, and Miss Vicarino will continue to sing the principal coloratura rôles.

May Mukle, the English 'cellist, well known here, has joined forces with Beatrice Langley, the violinist, in organizing the Langley-Mukle Quartet in London.

DAMROSCH ADVANCES OPERATIC EXCERPTS

"Eugene Onegin" Selections Delightfully Sung by Miss Hinkle—Mr. Wells Wins Laurels

Florence Hinkle, soprano, and John Barnes Wells, tenor, were the soloists with the Symphony Society of New York, Walter Damrosch, conductor, on Sunday afternoon, December 3, at Carnegie Hall. The following program was given:

Tschaikowsky, Symphony No. 5; Selections from "Eugene Onegin," (a) Letter Scene, Act 1, Miss Florence Hinkle, (b) Air of Mons. Triquet, Act 2, Mr. John Barnes Wells, (c) Waltz, Act 2.

The Fifth Symphony of Tschaikowsky, which has always stood somewhat under the shadow cast by the "Pathétique," had a record performance, for spirit and finish, on Sunday at the hands of Mr. Damrosch. It is not difficult to see why the "Pathétique" levied the heavier claim upon the world's attention. It makes a uniquely overwhelming appeal to the *Weltschmerz*, perhaps the greatest that has ever been made in symphonic form, while the fifth symphony depends more upon its abstract musical qualities. The lively pace at which Mr. Damrosch took the entire symphony led to a rapid tempo in the "Andante" which may have detracted a little from the possibilities of the memorable horn melody of that movement. Yet the movement as a whole was given with a splendid sense of its emotional and dramatic qualities. Mr. Barrère did marvelous things with the flute passages in the middle section of the waltz. What a miracle an orchestra would be if every player could inject character and individual quality into his playing as this phenomenal flutist does. The last movement was taken at an exciting pace, and completed an extremely enjoyable performance of this work, which will bear greater familiarity.

Florence Hinkle came off with honors in discharging the somewhat ungrateful task of giving on the concert stage excerpts from an opera as little known as "Eugene Onegin." Two of Miss Hinkle's most notable qualities are great beauty of tone and power to communicate a mood. Her tonal sense in the present case had been expended upon melodies which do not show Tschaikowsky at his best, and her powers of mood expression had little scope in a scene which depends greatly on visible stage action. Nevertheless, she rose to every opportunity which the aria afforded for the expression of deep tenderness and pathos. Her voice is of perfect evenness throughout its entire register and is clear and of equal beauty throughout and under excellent control. Miss Hinkle was rewarded with a number of enthusiastic recalls.

In the air of "Mons. Triquet" Tschaikowsky is in a happier and more characteristic mood, and this music was sung with intelligence and style by Mr. Wells with a voice which is pleasing and well controlled. Mr. Wells's somewhat difficult task of singing in the broken French-English of Triquet was skillfully managed. The work of both singers was excellent as to enunciation.

ARTHUR FARWELL.

ARTHUR FRAZER'S RECITAL

Western Pianist Reveals Admirable Qualities in Chicago Program

CHICAGO, Dec. 4.—An admirable recital was given by Arthur Frazer, a new pianist from the Far West, who comes well prepared for his work from association with great teachers in centers of the old world. He gave an ambitious program Sunday afternoon at the Whitney Opera House. This pianist is free from mannerism, has a crisp touch, good sense of tone. His work is neither dry nor pedantic, but, while serious, carries a certain sprightliness. His program included Beethoven's Sonata, op. 2; an Etude by Arensky; the Schubert-Liszt "Du bist die Ruh" and a Strauss waltz brilliantly paraphrased by Liszt. His offerings were particularly rich in Chopin selections and the reading of them, from the G Minor Ballade through a number of études, was interesting, well differentiated, and had the poetic quality shown, without ultra sentimentality.

C. E. N.

Minna Kaufmann with the Tonkünstler

Minna Kaufmann, the New York soprano, will be one of the soloists at the next concert of the Tonkünstler Society on Tuesday evening, December 19. She is giving a reception to La Farge, the French pianist, on Saturday evening, December 9.

LOS ANGELES FALLS CAPTIVE TO BISPHAM

Revelation of Possibilities of English
Singing—Women's Chorus
in Concert

LOS ANGELES, Nov. 29.—In the song recital of David Bispham last Tuesday about 3,000 persons heard what most of them never had heard before, and that is a recital by a first-class artist given in English. Mr. Bispham's recital almost could have been announced as a "lecture recital," inasmuch as it was interspersed with descriptive and explanatory remarks. This feature also was unusual, and was the subject of much favorable comment, the enjoyment of the auditors being largely enhanced by the information and the witty comments of the recitalist.

Mr. Bispham again proved that he has something besides a larynx in his vocal equipment, that he has brains of a mighty good quality and that he is doing something with them beyond turning tones into dollars. He is preaching most effectively the gospel of English language for English-speaking audiences, and possibly, when other artists arrive at his degree of skill in singing the vernacular, more recitals will be given in English.

In the concert of the Lyric Club, at the Auditorium, Thursday night, that body of nearly 100 women singers—a formidable body of voters, now that suffrage is in effect in California—proved itself to have profited to the utmost by the careful instruction of its conductor, J. B. Poulin. Mr. Poulin is especially fitted for a chorus of this kind, as he revels in delicate nuances and pianissimos. The principal numbers were choruses by Chausson (from his "Hélène") and Schubert ("God in Nature"). The first of these was a novelty, and is one of the finest things written for female voices. In the Schubert chorus Arthur Alexander added an organ accompaniment to that of the piano, played by Mrs. Blanche Robinson.

Mr. Alexander also sang a group of songs, accompanying himself at the piano. His lyric tenor was heard to good advantage. The other soloist was Letitia Williams, a member of the club, who possesses a sympathetic contralto.

Friday evening of last week Julius V. Seyler, a pianist not long a resident of Los Angeles, gave an introductory recital at the Gamut Club auditorium. His program consisted of four selections from Chopin; the Gavotte in E, Bach; two descriptive pieces by MacDowell; Schumann's Romance in F Sharp, a piece by Chaminade and the Moszkowski "Caprice Espagnole." Also included were two compositions of his own, a song without words and a tarantelle, and a menuetto by Charles E. Platt dedicated to Mr. Seyler. Mr. Seyler, before this, has demonstrated at the Gamut Club his abilities both as soloist and as accompanist. He is a well schooled musician, having had ample advantages, and this shows in his interpretations. He plays with a large tone and with a commendable dash and enthusiasm.

When Bonci returns to Los Angeles on his next recital tour he will include in his repertoire a song by a local composer, Richard Lucchesi. Of this song the celebrated tenor writes: "I am studying 'T'Amo' with infinite delight and soon will sing it for the intelligent public of Los Angeles." Speaking of Mr. Lucchesi's musical activities reminds me that when David Bispham was here last week he heard parts of that composer's new opera, "Marquise de Pompadour," and while he highly approved the music, he opined that the libretto might be subject to a good deal of improvement and a much better translation arranged. For this literary work Mr. Lucchesi is making arrangements with Mr. Delvaux, a New York litterateur.

Los Angeles is to have plenty of opera this season. First there was the Lambardi company with two weeks and two novelties at the Majestic; then comes the Sheehan company next week, at the same house, with two old favorites. In January it is stated that the Savage English opera company will appear, probably at the Mason, singing Puccini's "Girl of the Golden West" in English, and in February we are promised the French opera company, now singing in San Francisco.

It is announced that the Kubelik concert, to have been given on the Philharmonic course December 12, has been transferred to January 4, owing to increase in his bookings before arrival in Southern California. It is said that the number of his recitals engaged in the San Francisco

district has been enlarged from five to eleven.

Madge Schalk, pupil of Harry Girard, has been engaged for the Sheehan opera company, leaving in January to take up her work with that aggregation in Chicago. W. F. G.

MARGARET HUSTON'S RECITAL

Soprano Displays Versatility in Interesting Program of Songs

Margaret Huston, soprano, gave a song recital at the Belasco Theater, New York, last Monday afternoon. She was heard with pleasure by an audience of good size. Miss Huston's program, which deviated considerably from the beaten path, was confined almost solely to modern songs. The composers represented were Kaun, Reger, Strauss, Mrs. Beach, Leo Smith, Hugo Wolf, Debussy, Viardot, Puget and Bruneau. Some traditional Irish folk songs brought the concert to a close.



Margaret Huston

Miss Huston made it apparent from her very first number that she possesses a pleasing voice, intelligence and temperament. Her enunciation is a delight, whether in French, German or English. Her versatility manifests itself in her ability to catch with equal success the weighty import of such things as Kaun's "Nachtiges Wandern" and Strauss's "Freundliche Vision" and the straightforward lightness and humor of the Irish folk-songs. She was also successful in interpreting to the satisfaction of connoisseurs songs of so different a nature as those of Wolf and Debussy. The audience applauded her with much fervor.

Richard Hageman played the accompaniments in his usual sympathetic style.

"Götterdämmerung" Sung in Philadelphia

PHILADELPHIA, Dec. 6.—The indisposition of Olive Fremstad caused the cancellation of the "Parsifal" performance by the Metropolitan Company last evening. "Götterdämmerung" was substituted with Mme. Galski in the rôle of Brünnhilde, though she was scheduled to sing Elsa in "Lohengrin" in New York on the following evening. The presentation of the last "Ring" drama was superb and inspiring and the principals, who included Burrian, Griswold, Weil, Fornia, Alten, Sparkes and Matzenauer, gave of their best. An immense audience applauded the performance.

Trentini May Sing "Butterfly"

There is a likelihood that Emma Trentini, the soprano, now starring in "Naughty Marietta," will be heard for a week during the coming Spring in a presentation of "Madama Butterfly" at one of the Broadway theaters. It has long been one of her ambitions to sing the part. "I went to one of the directors of the Metropolitan Opera House recently," said Arthur Hammerstein, who directs Miss Trentini's tour, "and asked if it would be possible for Miss Trentini to sing one or two performances of the work there. That could not be arranged, so I have decided, if possible, to make a production of my own for a short run."

New York Violinist Pleases Hamburg Critics

BERLIN, Nov. 23.—Flora Field, the young violinist of New York, who has been a pupil of Leopold Auer in St. Petersburg and of Sam Franko, has just given a concert with marked success in Hamburg. The papers comment upon her splendid technique of the left hand and her elegant bowing as also her extraordinary musical sureness. O. P. J.

Mella Mars Arrives

Mella Mars, the Hungarian comic opera singer, who is to fill an engagement at the New York Winter Garden previous to going on a concert tour under the management of R. E. Johnston, arrived on the Kaiserin Augusta Victoria last Tuesday. She was accompanied by her husband, Bela Laszky, a composer.

Elma Wallace, pianist, and Charles La-berge, baritone, gave an entertaining recital under the auspices of the American Conservatory of Music, in Chicago, last Saturday afternoon, in Kimball Hall.

STRANSKY RECEIVES HOMAGE OF SOCIETY

Mrs. George R. Sheldon Entertains
in Honor of New York
Philharmonic Conductor

A brilliant reception in honor of Josef Stransky, conductor of the New York Philharmonic Orchestra, was given last Tuesday evening by Mrs. George R. Sheldon at her residence, No. 24 East Thirty-eighth street. A notable array of guests was present, including most of the well-known amateur and professional musicians of New York as well as many persons of eminence in the social world.

Among those present were all the active and inactive members of the Philharmonic Society, Kurt Schindler, Efrem Zimbalist, Richard Arnold, Leo Schulz, George Harris, Arthur Judson, Mr. and Mrs. Henry T. Finck, Mr. and Mrs. William K. Vanderbilt, Colonel and Mrs. William Jay, Mr. and Mrs. Francis Burrall Hoffman, Mr. and Mrs. Orme Wilson, Mr. and Mrs. Henry Payne Whitney, Mr. and Mrs. Samuel Sloan, Mr. and Mrs. James Speyer, Mr. and Mrs. Charles F. Hoffman, Mr. and Mrs. Chauncey M. Depew, the Rev. Dr. and Mrs. Ernest M. Stires, General Horace Porter, Mrs. Ben Ali Haggin, Philip M. Lydig, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. Edward Clarkson Potter, Mrs. Henry Villard, Dr. and Mrs. Willy Meyer, Mrs. Eben Wright, Mr. and Mrs. William F. Sheehan and Mr. and Mrs. E. Francis Hyde.

Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Charles M. Schwab, Mr. and Mrs. Robert Golet, Mme. Gatti-Casazza, Dr. and Mrs. Robert T. Morris, Mr. and Mrs. J. Horace Harding, Mr. and Mrs. George Blumenthal, Mr. and Mrs. Morris Loeb, Miss Anne Morgan, A. Morris Bagby, Grosvenor Atterbury, Mr. and Mrs. Nelson S. Spencer, Mr. and Mrs. Arthur M. Sherwood, Mr. and Mrs. Frederick W. Whitridge, Mr. and Mrs. Isidore Luckstone, Mr. Frederic Hirth and Mr. and Mrs. Joseph R. Choate, Jr.

Mrs. Randolph Guggenheimer, Alfred Hertz, Mr. and Mrs. Riccardo Martin, Mr. and Mrs. Ferdinand Hermann, Mr. and Mrs. Samuel Thorne, Mr. and Mrs. Underwood Johnson, Mr. and Mrs. R. E. F. Flinsch, Mr. and Mrs. Adolf Lewisohn, Miss Christine V. Baker, Sidney Homer, Mr. and Mrs. Edwin Gould, Mr. and Mrs. George F. Baker, Mr. and Mrs. John W. Burgess, Mr. and Mrs. Elisha Dyer, Mr. and Mrs. Condé Nast, Dorothy Draper.

Berlin Composer Kills Himself

BERLIN, Nov. 23.—Adolph Boehm, the composer and husband of the Royal Opera singer, Elizabeth van Endert, of Berlin, committed suicide by shooting himself last Sunday. The young couple, both of whom were of considerable affluence, were married two years ago. About seven months ago Herr van Endert made the acquaintance of a young woman in Wiesbaden to whom he devoted much of his time. Frau van Endert, hearing of this, at once started proceedings for divorce. The case progressed in the usual manner until the parents of the young woman in Wiesbaden offered positive objections to their daughter marrying Herr Boehm. This brought about a temporary reconciliation between the operasinger and her husband. Herr Boehm, who had come to Berlin for this purpose, proposed a compromise to his wife who, as she was compelled to hurry to a rehearsal, promised to give him her final answer when she returned. During this time Herr Boehm shot himself. The surprise at this act of the musician is all the greater in view of the fact that the discussion between the couple had been perfectly amicable, Frau van Endert leaving her husband with the words: "Auf Wiedersehen." O. P. J.

Garden's Chicago Début as "Carmen"

CHICAGO, Dec. 5.—Mary Garden sang *Carmen* for the first time in Chicago last night. The audience was the largest that has attended any Auditorium performance this season. Miss Garden's work was received with enthusiasm as was also that of her associates, who included Miss Zepilli and Messrs. Dalmorès and Dufranne.

Stern Conservatory's Successful Concert

BERLIN, Nov. 23.—The public concert of the Stern Conservatory of Music on Sunday proved to be as successful as the public functions of this famous institute always are. Novices from nearly every civilized country made their début with greater or less success. We should like to mention among several successful dé-

butantes the young violinist, Meta Fromm, from the class of Sam Franko, and Fraulein Susi Holländer, a talented young vocal artist from the class of Frau Professor Nicklass-Kempner. Special mention must also be made of the two conductors of the orchestra of the conservatory, Professor Gustav Holländer and Sam Franko. O. P. J.

TINA LERNER IN RUSSIA

Pianist Applauded and Fêted Wherever
She Appeared

ST. PETERSBURG, Nov. 18.—The Russian tour of Tina Lerner has been a series of uninterrupted triumphs. Beginning in Riga, where she appeared as soloist with the Symphony Orchestra under Schneevogt, this artist played twelve concerts in Southern Russia and six between St. Petersburg and Moscow, including orchestral appearances and recitals in both cities as well as a chamber music concert in the latter city with Thibaud, the French violinist. Her performance of the Chopin F Minor Concerts in St. Petersburg brought forth unqualified praise from the press, a most unusual thing in the city where the work has always been associated with Essipoff and where the attitude of the press is unusually severe. She was entertained while in this city by the leading musicians, including Glazounow, Alexander Siloti and Davidoff, the famous baritone of the Royal Opera.

Miss Lerner's reappearance, after an absence of six years, as soloist with the Moscow Philharmonic Orchestra under Felix Weingartner, witnessed a triumph such as is seldom given an artist. She was cheered to the echo by the orchestra and an audience of five thousand, and deluged with flowers by the pupils of the Philharmonic Conservatory. From Russia Miss Lerner will go directly to London, where she will appear for the third time within a year as soloist with the London Symphony Orchestra, December 4. She will play the Liszt E Flat Concerto under Sir Edward Elgar.

Spalding Resumes Concert Engagements

Albert Spalding, the American violinist, has completely recovered from the illness which compelled him to cancel a number of his engagements during the last three weeks. He left last Tuesday for Chicago, where he is to appear as soloist with the Thomas Orchestra. Mr. Spalding will give the new Elgar Concerto its first hearing in America when the Thomas Orchestra gives its New York concert in Carnegie Hall next Wednesday afternoon.

Elizabeth Herrick, contralto, and Joseph Moss, organist of the St. Aloysius Church, Chicago, were married in that edifice last Wednesday. Miss Herrick is a pupil of Mr. and Mrs. Theodore Bergy.

Louise Hattstaedt, a gifted singer of Chicago, gave a most entertaining song recital last Monday before the Ravenswood Woman's Club, in that city.



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CADMAN CANTATA SUNG BY BANKS' GLEE CLUB

Soloists and Chorus, Under H. R. Humphries's Direction, Enthusiastically Applauded in New York

H. R. Humphries, for twenty-six years director of the New York Banks' Glee Club, opened the thirty-third season of that organization with a concert at Carnegie Hall on the evening of Tuesday, December 5.

The occasion filled the great auditorium with an audience ideally friendly and of manifest social brilliance. Nor has any existing glee club attempted anything more ambitious than "The Vision of Sir Launfal," a cantata, wherein Charles Wakefield Cadman has set the poem by James Russell Lowell to music both dignified and scholarly.

This lengthy number was unfolded with a sureness and decision testifying able rehearsals at the hand of Mr. Humphries. It was the structural backbone of an attractive program presenting concerted songs—humorous, or dreamy, or sentimental, for varied tastes—and two soloists, Marie Stoddart, soprano, and Karl Klein, violinist, as extra measure. W. H. Pagdin and F. H. Patton, tenor and baritone respectively, were the soloists in the cantata. The latter, perhaps, deserves especial mention as a young man with a voice indicating the true singer's sensitiveness. Should he elect a vocal career gratifying results might be looked for. Miss Stoddart sang her several solos with confidence and intelligence and granted encores, enthusiastically demanded. Mr. Klein magnetized his hearers with his really exquisite tone and excellent taste of delivery. The genial director was liberal in repeating, in their entirety, any numbers for which the audience showed a particular fondness. Altogether, the occasion had much of the flavor of a fête and proved that the Banks' Glee Club waxes strong in its maturity. S. O.

At the Chicago Musical College

CHICAGO, Dec. 4.—Carl Haydn, a former student of the Chicago Musical College, is singing the tenor rôle in "Gypsy Love." Mr. Haydn was one of the few pupils who ever won a scholarship in competition in Germany. He did not remain abroad, how-

ever, but came back to America with his mother, who was recently made one of the consulting physicians of the Chicago Hospital staff.

Mrs. Sarah Sherman Maxon, a contralto of considerable fame, has taken charge of the booking department of the Chicago Musical College. Mrs. Maxon has had wide experience in her work of this sort. She will not discontinue her public singing.

Anton Foerster, pianist, gives a recital in Manitowoc, Wis., on December 7. He has been writing reviews on the local opera for several papers in Germany. C. E. N.

PEOPLE'S SYMPHONY CLUB

Mead Quartet, Mme. Chapman-Gould and Miss Lewis Give Program

A large and enthusiastic audience of genuine music-lovers filled Cooper Union last Tuesday evening when the second concert of the People's Symphony Auxiliary Club, of which Franz X. Arens is director, was given. The Olive Mead Quartet, assisted by Edith Chapman-Gould, soprano, and Adelaide G. Lewis, contralto, was heard in the following program:

Smetana, Quartet, E minor, "Aus memem Leben;" Gluck, Che farò senza, "Orpheus et Eurydice;" Tchaikowsky, one movement, quartet, opus 11; Andante cantabile; Mozart, Non mi dir "Don Juan;" Rameau, Rossignols amoureux, "Hyppolite et Aricie" (flute obligato, M. Guerriere); Dvorak, two movements, quartet, F major, opus 96; Lento; Finale.

The Olive Mead artists were in their best form and gave particular delight in the Smetana and Dvorak compositions. Interest in all of the chamber music played was greatly enhanced by the instructive explanatory comments made previous to the performances by Mr. Arens. The work of the two singers was always a cause for pleasure and the "no encore rule," which has been rigidly enforced during the last nine years, was broken to allow Mme. Gould to repeat her exquisitely finished and beautiful rendering of the difficult Rameau aria. Mme. Lewis also did most creditably in the air from "Orfeo," singing it with deep feeling and artistic discretion.

Arthur Dunham, the well-known organist, recently composed a choral novelty that has been dedicated to the Mendelssohn Club, of Chicago, and which will be presented under his direction at their first concert this season.

FRANKLIN RIKER'S WORK IN ORATORIO AND AS RECITALIST



Franklin Riker, Tenor

Franklin Riker, the young American tenor, has been engaged to sing the tenor solo part in Mendelssohn's "St. Paul" with the Handel and Haydn Society of Boston, Emil Mollenhauer, conductor, on April 7. Mr. Riker appeared on December 3 in a performance of "Messiah" at the Church of the Transfiguration, New York, and is engaged to sing the same work under Richard Henry Warren at the Church of the Ascension on December 10. Among the other important engagements for which he has been booked are a recital before the Women's Morning Musical Club of Toronto, early in January; an appearance for the benefit of the Stony Wold Sanatorium at the Hotel Astor, New York, on January 30; soloist with the Howlett Choir of Hamilton, Ont., in Liszt's "Thirteenth Psalm"; soloist with the Burlington, Vt., Symphony Orchestra, both in February, and recitals in New York and Toronto in March. He is appearing under the management of Antonia Sawyer, New York. Mrs. Riker, who is an accomplished pianist, plays his accompaniments at his recital appearances.

Mr. Riker has done considerable work in the field of composition, and four songs, recently published by G. Schirmer of New York, have won him a reputation among American song composers. One of them, a setting of Frank L. Stanton's "Hi; li'l feller" has met with pronounced success and will be on the programs of many prominent concert singers this season.

An American Idea via London

[From London Musical Opinion.]

All the original ideas come from America. The latest from the land of the free and the fortunate (there are more millionaires there than anywhere else) is the bird choir as a feature of the church service. It is a Methodist parson in Georgia who has hit upon the novel notion. For a children's service held recently in his church he procured some hundreds of canaries and hung them in cages from the walls and roof. "The golden throated songsters," I read, "kept up a perfect flood of melody, intensely delighting the children." I have no doubt they did. But one would like to know what the organist and the choir thought about the business. How would "There is a Happy Land" go with "a flood of melody from some hundreds of golden throated choristers?" It would be a marvel if some of them were not "off the key," as they say of flat singers in America. These so called "attractions" are a sad sign of the times. I read that a popular comedian had been pressed into singing at a church service somewhere recently; this would seem to be the last straw to break the back of reverence and congruity. We shall be hearing next of a whistling woman as a "draw" for the church service.

Concert at the Sherwood School

CHICAGO, Dec. 4.—Each Saturday afternoon adds to the credit of the Sherwood Music School a more successful students' recital than the one preceding. The opening program Saturday with the G Minor Prelude by Rachmaninoff was interpreted by Annette Waxman, a student of Maurice Rosenfeld. Marian Farwell sang the "Ro-

manza" from "Mignon," by Thomas; "In Meiner Heimath," by Hildach; "In Zitternden Mondlicht," by Haile, and "Pleurez, Pleurez" from "Le Cid," by Massenet. Her songs were well thought out and effectively expressed. Miss Farwell is a student of William A. Willett. Louise Wendel rendered "Liebestraum," No. 2, and "Le Rossignol," by Liszt, tellingly. C. E. N.

Music and War

[From the London Chronicle.]

How do statesmen get themselves into the frame of mind to declare war? According to a popular German story the method in Bismarck's case in 1866 was one that would hardly be suspected. His subordinate Kendell was an expert pianist, and, as Sir Mountstuart Grant Duff puts it, "used, it is said, to fulfill toward him the function which David fulfilled toward Saul." On one evening Bismarck was unusually moody and Kendell surpassed himself at the piano. "Thank you, my dear Kendell," said Bismarck, finally, "you have soothed me and done me so much good; my mind is made up. We shall declare war against Austria."

A Busy Week for Marion Green

CHICAGO, Dec. 4.—Marion Green, the basso-cantante, gave two concerts in Chicago to open the week; then a recital at Iowa City, Ia.; another at Valley City, N. D.; and appeared in "Stabat Mater" at Fargo, N. D., on Friday—a busy week for artist Green, who conducts the largest choir in Evanston Sunday morning and serves in the same capacity for the Sunday Evening Club at Orchestra Hall. C. E. N.

Gisela Weber Trio Concert

The Gisela Weber Trio, Gisela Weber, violin; Cecile Behrens, piano, and Leo Schulz, cello, gives its first recital on Friday evening, December 8 in the North Ball Room of the Hotel Astor, New York, presenting Mendelssohn's D Minor Trio, Schuetz's "Walzermaerchen" and the César Franck sonata for violin and piano.

IT IS TO LAUGH

Will B. MacDonald, of Washington, rented a farm a few miles outside of the city to escape the din and noise of town; but he soon tired of the trouble of looking after the place.

"I'm going to hire a manager to look after this farm," he told his family at breakfast one morning. "Then I won't have any more trouble. He can occupy a room on the top floor, and we will all have a quiet, easy time."

MacDonald leaned back and smiled serenely in anticipation of the coming rest and peace.

That night as the new manager passed through the hall on his way upstairs MacDonald stepped out and asked him if he cared to have the afternoon paper.

"No, thank you," replied the fount of rest and quiet. "I have a flute on which I always practise two hours before going to bed."—*Popular Magazine*.

A visitor to the opera, who, by the way, is not a regular attendant, sat through the performance of "Die Walküre" the other evening. Apparently she enjoyed the music, and she didn't show signs of lack of interest at any point. She didn't understand the language, and she didn't know the legendary tale that was sung.

When she met an intimate friend next day she asked: "Were you at the opera last night? Oh, I'm so glad! I wish to ask you something. Tell me, was it good? Was the story interesting?"

Assured that such was the fact, the inquirer said: "You see, I liked it fairly well and I just wanted to know if I was liking something that was worth it."—*Philadelphia Times*.

Hostess: "Why, Mr. Smith, I've hardly seen you all the evening! Now, I particularly want you to come and hear a whistling solo by my husband."

Smith (whose hearing is a little indistinct): "A whiskey and soda with your husband? Well, thanks, I don't mind if I do have just one!"—*Punch*.

A certain woman assured her husband she never told him a lie, and never would. He told her he did not doubt it, but would hereafter cut a notch in the piano when he knew she deceived him.

"No, you won't!" she screamed. "I'm not going to have my piano ruined!"—*Tit-Bits*.



LEAH KOHLE Violinist

Miss Leah Kohler displayed above all a remarkable technical equipment which conquers all obstacles. The single numbers on her program, the "Devil's Trill" Sonata by Tartini, Wieniawski's "Faust Phantasie" and the D Major Concerto of Paganini, as well as three encores which she was compelled to add in response to the enthusiasm, gave evidence of her ability and of the exceptional development of her left hand. The young lady plays with temperament, spirit and power.—*Salzburger Tagblatt*.

Miss Leah Kohler, already known as a Sevcik pupil, opened the program with Wieniawski's "Faust Phantasie," the overwhelming technical difficulties of which she handled with amazing facility. Enthusiastic applause compelled her to add an encore in which her technic was again heard to splendid advantage.—*Prager Tagblatt*.

The youthful violin virtuoso, Leah Kohler, possesses much finished technic and powerful tone.—*Munchener Zeitung*.

It took but a moment to demonstrate that Miss Kohler was no beginner in the art of violin playing. Rarely has there appeared in this city a violinist of any age who had the technical grasp of his instrument that this young girl showed. Her wonderful double stopping was surpassed only by her use of the harmonics, and both were outdone by her rapid runs and trills; with these she combined marvelous bowing and an abandon which could not but please.—*Troy Record*.

In her graceful bowing and splendid technic, Miss Kohler gave evidence of the excellent training she has received and the absolute devotion to her art. She played with a degree of skill and expression which delighted her audience.—*Binghamton Press*.

Address: c/o Musical America, 505 Fifth Avenue, New York



Shackley's cantata "A Song of Praise" was sung recently at the First Presbyterian Church, Lincoln, Neb.

Harrison's "Harvest Cantata" was sung at the Thanksgiving ceremonies at the Temple Israel, Boston, Mass., on November 30.

Mrs. Jessie L. Gaynor, the song writer, who spent the last few years abroad, returned recently and is now visiting in Des Moines, Ia.

"The Fairest Flower," a new song by Mary Helen Brown, was sung by Vernon Archibald at his recital in Brooklyn, N. Y., on December 3.

Marion Green, basso cantante of Chicago, was the favorite singer in the concert given recently at the Penn College Artist Course in Oskaloosa, Ia.

The third, fourth and fifth composers' recitals given during the past month at the Denison Conservatory of Music, Granville, O., have been devoted to Haydn, Mozart, Purcell, Handel, Hasse and Cherubini.

Maurice Goldblatt, one of the faculty of the Chicago Musical College, who has written a number of violin pieces during the past year, had his "Chant Sans Paroles" presented at the Turner Hall concert in Chicago recently.

Recent song and piano recitals at the Saturday Club, Los Angeles, Cal., have been devoted to the works of Bach, Graun, Chopin, Paderewski, Debussy, Liszt, Brahms, Tchaikowsky, Salter, Schumann, Verdi, Rubinstein and Saint-Saëns.

Alexander Sebald, violinist, was featured in the Milwaukee Männerchor concert on November 28. His numbers included the "Carmen" Fantasia, op. 25, and two Beethoven romances for violin and piano, F Major, op. 50, and G Major, op. 40.

Pepito Arriola, the child pianist, assisted by Paul Moreno, tenor, delighted a large audience at Poli's Theater, New Haven, Conn., on November 26. He played an exacting program which contained works by Beethoven, Chopin, Rachmaninoff and Schumann.

Louise Hattstaedt, the charming young cantatrice, gave a recital of French songs before a society audience on the South Side in Chicago a week ago. On Thanksgiving day she illustrated Karleton Hackett's lecture on modern opera before the Chicago Woman's Club.

The cantata "Penitence, Pardon and Peace," by J. H. Maunders, was presented in St. John's Episcopal Church, the Rev. A. R. Taylor, last Sunday evening. The choir numbered thirty-five men and boys and was under the direction of John H. Denues, organist and choirmaster.

Maunders' "Song of Thanksgiving" was sung by the quartet and choir of Westminster Church, Utica, N. Y., last Sunday evening. The quartet comprises Mrs. Hugh T. Owen, Florence Debbold, Everard Calthrop and Harry W. Lowery. Professor C. H. H. Sippell was at the organ.

The first open meeting of the Kansas City Musical Club, on November 2, brought forward Margaret Fowler, violinist; Ida Simmons, pianist; Edna Forsythe and Nita Abraham, sopranos; Mrs. Leslie Baird and Mrs. Raymond Havens, contraltos, and a chorus trained by Mrs. Robert McLin.

Edna Harwood Baugher, a Philadelphia soprano, met with favor, November 28, when she gave a recital in Griffith Hall, assisted by Nicholas Douthy, tenor, also of that city. Miss Baugher sang songs in French, German and English, and was also heard in several duets with Mr. Douthy.

Carl Figue, the pianist, and Mme. Katherine Noack-Figue, dramatic soprano, were the soloists at the concert of the Bridgeport, Conn., Arion Singing Society on November 28. The well-drilled chorus, which won the first prize in a contest at Hartford,

Conn., a year ago, was conducted by F. K. G. Weber.

W. Dayton Wegfarth, a young Philadelphia tenor, made his debut at the Thanksgiving exercises of the Northeast Manual Training School, displaying a voice of real tenor quality, sympathetic and of wide range. He was received with much cordiality. He was accompanied by W. Lane Hoffner.

The Tuesday Musical Club of Pittsburgh gave a program on "Child Music" at its last meeting. The program was arranged by Mrs. James E. Patton, Jr., and presented by Anne E. Griffiths, Mrs. J. B. Lantz, Mrs. Alles, Mrs. Hester, Mrs. Marshall, Winona Hill, Frances Thompson and Ruth Thoburn.

For his organ recital program of last Sunday at the College of the City of New York, Professor Samuel A. Baldwin offered the following: Prelude in C Minor, Bach; "Liebestraum," Lemare; Sonata in E Minor, Piu!ti; Intermezzo, Hollins; Marche Funèbre et Chant Seraphique, Guilman; "Humoresque," Dvorak; "Finlandia," Sibelius.

At a recent afternoon pupils' recital in the Sherwood Music School in Chicago, Bertha Simonson played a composition of Dudley Buck with excellent understanding. Inez Eklund gave a group of four songs with much feeling, exhibiting a fine voice, and Gretta Berger played three piano numbers with credit to herself and teacher.

Pittsburghers are to hear Mary Garden, Mme. Jomelli and Bonci early the coming year at the Hotel Schenley in concerts arranged by the management operating the hotel. The singers will be assisted by pianists of note, those already engaged being Harold Osborne-Smith, Herbert Sachs-Hirsch and André Benoist.

At his second recital in Philadelphia, November 28, Alan Hensel Lewry, violinist, played in admirable style a program which included Handel's Sonata, No. 5, Accolay's Concerto in A Major, and Wieniawski's "Obertass," proving anew his already recognized ability. He was assisted by Rudolph Lessing, pianist, and Bertha F. Chapman, accompanist.

The members of the Selma (Ala.) Music Club held their bi-monthly meeting last week when an interesting program was presented. This club boasts of being one of the most up-to-date music clubs in the State. Two of Charles Wakefield Cadman's songs were rendered at this recital, "From the Land of the Sky-Blue Water" and "The Moon Drops Low."

A number of recitals have been booked for Oregon's new baritone, Hartridge Whipp, as a result of his recent debut concert at the Masonic Temple, Portland, Ore., when he was received with such enthusiastic demonstration. His rendition of Bruno Huhn's "Invictus" was especially powerful and brought him back for an equally stirring "Danny Deever."

A piano recital by Robert A. MacLeod's junior pupils was among the musical events of the Bay Ridge section of Brooklyn last week. A large audience showed its appreciation of a splendid program arranged by Mr. MacLeod, who was himself heard in Chopin, Liszt and Rubinstein numbers. Mrs. Charles A. MacLean, contralto, delighted the audience with several songs.

A piano recital given by Henrietta A. Cammeyer took place in the residence of Mrs. Richard W. Lawrence, University Heights, New York, this week. Mrs. Lawrence is the wife of the president of the Autopiano Company. The program included compositions by Grieg, Schütt, Chopin, Debussy, Brahms, Poldini, Scriabine and Leschetizky. It was a success, socially and artistically.

Many eminent artists, including Paderewski and Campanini, became interested on their visits to Milwaukee in Sarah Suttel, a child pianist of that city. Recently Miss Suttel made her debut in public at Pabst's Theater in her home town and shared honors with Mrs. Anna Langrich, soprano, and others appearing in the Ca-

pella concert. The program included several Liszt numbers.

Herbert Sachs-Hirsch, the seventeen-year-old pianist who was on concert tour with Mary Garden this Fall, was the instrumentalist at the concert given by the New York Mozart Society at the Astor Hotel, New York, Saturday afternoon. He played the "Erlkönig" and a Chopin group. This young pianist is a serious musician and will in a few years develop into an artist of world repute.

Mr. and Mrs. James Stephen Martin gave the second of their Saturday afternoon musicales in Pittsburgh last week. Those furnishing the program were Jean Caldwell, Martin Myer-Kennedy, Mrs. James B. Lantz, Jr., Mrs. James E. Patton, Jr., Anna Stephenson, Hollis Edison Davenny and Laura Hawley, accompanist. Mr. Davenny is the baritone soloist at the Second Presbyterian Church of Pittsburgh.

The Ladies' Musical Club of Seattle have engaged Anne Shaw Faulkner and Marx E. Oberndorfer for two opera musicales. "Pelléas et Mélisande" will be given January 22 and "Salomé" January 29. Miss Faulkner and Mr. Oberndorfer will give their stereopticon recital "Parsifal" at Whitman College, Walla Walla, January 19. They will also appear in all the large cities in the Northwest from Vancouver to San Francisco.

Ferris Tozer's Thanksgiving cantata, "Two Harvests," was sung at the Park Street Church, Bridgeport, Conn., last Sunday evening under the direction of Harry H. Whittaker, organist. The soloists were Esther Berg, soprano; Norma Weber, contralto; Harold B. Knowles, baritone, and A. H. Boss, tenor. Mabel French assisted at the piano and Louise Beard, violinist, played Wagner's "Pilgrims' Chorus" from "Tannhäuser."

Mrs. Bertha Smith Titus of the Chicago Musical College has organized and drilled an operatic quartet, enlisting Mary Highsmith, soprano; Barbara Wait, contralto; Claud Saner, tenor, and Hugh Anderson, basso, that has become a favored medium for presenting operatic concerts in the smaller cities. Their last Summer trip in the Northwest resulted in many rebookings and the Winter promises to find their service much in demand.

Edithe Roberts, a member of the music faculty of Belmont College, Nashville, Tenn., recently made a successful appearance in recital at the college. Miss Roberts's voice, a lyric soprano of much sweetness, is finely trained. Her program includes selections by Mozart, Strauss, Rachmaninoff, Tchaikowsky, Debussy and others. Miss Roberts will appear at a number of concerts in the South this Winter, arranged for her by R. E. Johnston.

In a piano and vocal recital under the direction of J. Henri Weinreich, director of the European Conservatory of Music, Baltimore, Mr. Weinreich gave an artistic interpretation of the Wagner-Liszt's Romanze, Schubert's Mennetto, Op. 78, and Hugo's Octave Study for piano. The other participants were William Chenoweth, tenor; Sadie E. London, contralto and pianist, and Dora Kasten, Lillian E. Boehl, Elsie Neun, and Lydia Immler, pianists.

Edward Johnston's weekly organ recitals at Cornell University are proving as great a success as ever this season. The programs for November 10 and 17 included: Sonata No. 5, Mendelssohn; Assyrian March, Botting; Romance (new), Jaffrey Harris; Allegretto, Holloway; Coronation March, German; Concert Overture, Faulkes; Berceuse No. 2 and Processional March (new), Kinder; Coronation March, Meyerbeer; Toccata in D Minor, Renaud.

Ethel Tozier, pianist, and Ralph Goldsmith, violinist, were the soloists, at the celebration of the tenth anniversary of Technical High School in Washington last week. Miss Tozier gave a brilliant rendition of Chopin's A Flat Major Polonaise with the Ecossaise No. 1 for encore and Ralph Goldsmith gave evidence of much talent in two ambitious numbers, "Romance," by Vieuxtemps, and "Spanish Dance," by Drdla, which he played with much skill.

Caryl Bensel, the New York soprano, has recently joined the colony of music-lovers at Great Neck, L. I., and has had a house built for her by George L. McElroy, a well-known architect. The entire plan is unique, embracing a number of novel features that will add considerably to the general atmosphere. Many prominent musicians, among them Maud Powell, the noted violinist, have made their homes at this resort. Miss Bensel will give a series of musicales at her new house at which many distinguished artists will be present.

Much attention was given in Baltimore to a recital November 28 by Arthur Conradi, violinist, and Austin Conradi, pianist. The recital opened with Rubinstein's Sonata, Op. 13, for violin and piano, artistically interpreted. Arthur Conradi's solo violin number included Massenet's "Meditation" from "Thaïs," Drdla's "Souvenir" and Wieniawski's Polonaise Brillante in A Major, which were masterfully played. Austin Conradi, pianist, played Liszt's Sonata in B Minor, and was obliged to respond with an encore, playing Beethoven's Minuet in E Flat. Both artists were repeatedly recalled.

Two recent recitals of the series under the auspices of the American Guild of Organists were those by John Hyatt Brewer at the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y., and Albert Reeves Norton at the Reformed Church on the Heights. Notable in Mr. Brewer's program was the Choral and Fugue from the Guilman Fifth Sonata and a very piquant Intermezzo by the modern French Callaerts. There was also a group of original compositions and an improvisation on the solo stops, including the Vox Humana and the Chimes, the Orchestral Oboe and the Grand Crescendo.

The Slavsky String Quartet gave a recital before the Philharmonic Society of Newport, R. I., last week. The large audience was most enthusiastic. The solos were especially appreciated, and several recalls were insisted upon. The program was as follows: Saint-Saëns, Quartet for Piano, Violin, Viola and Violoncello, in B Flat Major, op. 41; Grieg, Sonata for Violin and Piano in G Minor, op. 13; Chopin, Etude op. 25, No. 7; Lalo Chants Russes, Mr. Kefer; Tchaikowsky, Trio for Piano, Violin and Violoncello in A Minor, op. 50. "In Memory of a Great Artist."

At the State College, Manhattan, Kan., the Gamble Concert Party had an audience numbering over 2,000 last week. Thirty per cent of the appointments of this company are with educational institutions. Charles Gamble reports a fine list of bookings through the Canadian Northwest, including Winnipeg, Moose Jaw, Regina, Prince Albert, Saskatoon, Calgary, Edmonton, Nelson and on to the Pacific Coast in March. During January the Gamble Party will appear in the Eastern South. Edwin Shonert, the pianist of the company, has toured with such artists as Mme. Scalchi, Mme. Pasquali, Jules Levy, Remenyi, Mme. Carrington and others.

Alexander von Skibinsky and Mrs. Charlotte von Skibinsky, violinist and pianist respectively and members of the faculty of Shorter College, Rome, Ga., gave a very successful recital in the Rome Opera House on Saturday evening, December 2. The program contained for piano a Schumann group, including "Aufschwung," and "Traumeswirren," a group of Russian compositions by Arensky, P. Juon, and including "L'Alouette" by Glinka, arranged by Balakirev, and two Liszt compositions, closing with the "Soirées de Vienne." The violin pieces were Ballade and Polonaise by Vieuxtemps, the "Serenade Melancolique," by Tchaikowsky, and a group of works by Wagner, Dvorak and Nachez.

Appearing herself in the dual rôle of hostess and composer, Mrs. J. Mitchell Clark, of No. 33 West Sixty-seventh street, New York, presented her sister, Mrs. Bertram Sears, also as a composer in a musicale given at her studio home one evening last week. Mrs. Clark's composition on the program was "Danse Rustique," an orchestral number. Her sister's composition was likewise an orchestral piece, "Poème d'Amour," a new work. The orchestra was conducted by Gregor Gaitz-Hocky. Harriet Cady played her own arrangement of "Boatmen's Song of the Volga," which was first heard in New York in one of the Balalaika Orchestra's programs last Winter. Avery Belvor, baritone, sang "A Jewel Cycle," by A. Von Ahn Canse, and songs by Richard Strauss and Grieg.

A pleasant event last Saturday evening was a dinner and reception given by the Musical Art Club in its newly decorated club rooms at Seventeenth and Chestnut streets, Philadelphia, in honor of the musical critics of the local papers, the guests of honor being Mr. Rogers, of the *Inquirer*; Mr. Walde, of the *Ledger*; Mr. Craven, of the *North American*; Mr. Crawley, of the *Press*; Mr. Richardson, of the *Star*; Mr. Murphy, of the *Telegraph*, and Mr. Tubbs, of the *Bulletin*. Dr. W. W. Gilchrist, president of the club; Mr. Rogers, Mr. Waldo and Harvey M. Watts, business manager of the Philadelphia Orchestra, had some interesting things to say, and then there was an informal musicale in which Constantin von Sternberg, Thaddeus Rich, Mr. Ezerman and Edwin Evans took part.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul—Newark, Dec. 10; New Haven, Conn., Dec. 14; Yonkers, Dec. 19; Troy, Dec. 20; Richmond Hill, Jan. 11; Lowell, Mass., Jan. 23.

Barrère, George—Baltimore, Dec. 15.

Bauer, Harold—Carnegie Hall, New York, Dec. 12; Minneapolis, Dec. 29.

Becker, Dora—Newark, Dec. 25.

Beddoe, Mabel—Providence, R. I., Dec. 19.

Belvor, Avery—New York, Dec. 10 and 20.

Benedict-Jones, Pearl—Newark, N. J., Dec. 10; Boston, Dec. 17.

Bouton, Isabelle—New York, Dec. 9; Quebec, Can., Dec. 19.

Cairns, Clifford—Newark, Dec. 10; Cleveland, Dec. 17; Providence, R. I., Dec. 19.

Cheatham, Kitty—Minneapolis, Dec. 12; St. Louis, Dec. 15; Lyceum Theater, New York, Dec. 26 and Jan. 2.

Ciaparelli-Viafora, Gina—New York, Dec. 9.

Connell, Horatio—Yale University, Dec. 11; Jersey City, Dec. 12; Bryn Mawr, Pa., Dec. 15; Princeton, N. J., Dec. 16.

Dimitrieff, Nina—Newark, N. J., Dec. 12; Carnegie Lyceum, New York, Dec. 17.

Dufault, Paul—Scarsdale, N. Y., Dec. 16; Carnegie Hall, New York, Dec. 18; Huntington, L. I., Dec. 19; Hempstead, Dec. 20; Jamaica, Dec. 21.

Faulkner, Anne Shaw—Chicago, Dec. 13, 14.

Goold, Edith Chapman—New York, Dec. 16.

Gotsch, Joseph—Brooklyn, Dec. 15 and 19.

Guernsey, Charlotte—New York, Dec. 12.

Hambourg, Boris—New York, Dec. 14.

Heinemann, Alex—Chicago, Dec. 10; Milwaukee, Dec. 12; Lawrence, Kan., Dec. 19.

Hinkle, Florence—Boston, Dec. 17; New York, Dec. 27 and 29.

Hudson-Alexander, Caroline—Winsted, Conn., Dec. 13; New Haven, Dec. 14; Jersey City, Jan. 16; Boston, Jan. 21; New York, Jan. 23; Newark, Dec. 24.

Hahn, Bruno—New York, Dec. 11.

Kerns, Grace—Newark, Dec. 10; Providence, R. I., Dec. 19; Troy, N. Y., Dec. 21; Worcester, Mass., Dec. 26; Buffalo, Dec. 28; East Orange, N. J., Jan. 26; Summit, Jan. 30.

Klots, Maude—Brooklyn, Dec. 9.

Kraft, Edwin Arthur—Detroit, Dec. 19; Cleveland, O., Dec. 26.

Kubelik, Jan—Seattle, Dec. 10; California, Dec. 11-Jan. 13.

Lamson, Gardner—Carnegie Lyceum, New York, Jan. 9.

Lott, Clifford—Belasco Theater, New York, Dec. 11.

Loud, John Hermann—Newton Center, Mass., Dec. 18.

Martin, Frederic—New Haven, Dec. 14; Troy, N. Y., Dec. 20; Rochester, Dec. 21; Philadelphia, Dec. 26; Milwaukee, Dec. 28; Chicago, Dec. 29; Minneapolis, Dec. 31.

Mason, Daniel Gregory—(Lecture recitals), Brooklyn Academy of Music, Dec. 11, 18.

May Marion—New York (Waldorf-Astoria), Dec. 16.

Merrill, Leverett—Milford, Mass., Dec. 12; Meriden, Conn., Dec. 13; Roxbury, Mass., Dec. 14; Quincy, Mass., Dec. 29; Malden, Jan. 6; Boston, Jan. 25.

McCue, Beatrice—Jersey City, Dec. 12; New York, Dec. 19.

Middleton, Arthur—New York, Dec. 27 and 29.

Miller, Christine—Yale University, Dec. 11; Albany, N. Y., Dec. 13; New Haven, Conn., Dec. 14; Bryn Mawr University, Dec. 15; Princeton University, Dec. 16; Boston, Dec. 18; Greensburg, Pa., Dec. 21; Philadelphia, Dec. 26; New York City, Dec. 27-29 and 31.

Miller, John B.—Chicago, Dec. 29.

Miller, Reed—New York, Dec. 27 and 29.

Myloft, Eva—Chicago, Dec. 29.

Nielsen, Alice—Boston, Dec. 14.

Oberndorfer, Marx E.—Chicago, Dec. 13 and 14.

Parlow, Kathleen—New York, Dec. 9, Springfield, Mass., Dec. 11; Boston, Dec. 13; Cambridge, Dec. 14; Cincinnati, Dec. 22-23; New York, Dec. 28-29.

Pilzer, Maximilian—Bridgeport, Conn., Dec. 15; Chicago, Dec. 18; Minneapolis, Dec. 19; New York, Dec. 24.

Potter, Mildred—New York, Dec. 18; Yonkers, Dec. 19; Troy, Dec. 20; Worcester, Dec. 26; Richmond Hill, Jan. 11; New York, Jan. 13.

Rogers-Wells, Lorene—Leland, Ill., Dec. 11; Delaware, O., Dec. 14.

Rogers, Francis—Institute of Musical Art, New York, Dec. 11.

Shattuck, Arthur—New York (Century Theater), Dec. 10; St. Louis, Dec. 29.

Spalding, Albert—Chicago, Dec. 9; Boston, Dec. 11; Philadelphia, Dec. 12; New York, Dec. 13 (afternoon); Brooklyn, Dec. 13 (evening); Carnegie Hall, New York, Dec. 24.

Spross, Charles Gilbert—New York (Hotel Astor), Dec. 20.

Stoddart, Marie—Newburgh, N. Y., Dec. 15; Yonkers, N. Y., Dec. 19.

Strong, Edward—Wooster, O., Dec. 12; Athens, O., Dec. 13, 14; Cleveland, Dec. 17; Newark, N. J., Dec. 31.

Szumowska, Mme.—Boston, Jan. 13, 20 and 27.

Thompson, Edith—Portsmouth, N. H., Dec. 13.

Van Hoose, Ellison—Atlanta, Dec. 9; Jacksonville, Fla., Dec. 10; Macon, Ga., Dec. 11; Rome, Ga., Dec. 13; Nashville, Tenn., Dec. 15; Memphis, Dec. 18.

Wells, John Barnes—Des Moines, Ia., Dec. 12; Indianola, Iowa, Dec. 13; Coshocton, O., Dec. 15.

Werrenrath, Reinald—New York, Dec. 10; Hackensack, N. J., Dec. 13; Scranton, Pa., Dec. 14; Mount Vernon, N. Y., Dec. 21.

Winkler, Leopold—Newark, Dec. 11; Brooklyn, Dec. 19.

Williams, Evan—Boston, Dec. 19.

Wilson, Gilbert—East Orange, N. J., Dec. 10; Newark, Dec. 24.

Wüllner, Ludwig—Carnegie Hall, New York, Dec. 19.

Zimbalist, Efrem—Metropolitan Opera House, New York, Dec. 10; Carnegie Hall, Dec. 14.

Orchestras, Quartets, Choruses, Etc.

Barrère Ensemble—Baltimore, Dec. 15.

Boston Apollo Club—Boston, Dec. 19.

Boston Symphony Orchestra—New York, Carnegie Hall, Dec. 9; Boston, Dec. 14.

Brooklyn Arion Society—(Liszt Centennial Concert) Brooklyn Academy of Music, Dec. 14.

Cincinnati Symphony Orchestra—Cincinnati, Dec. 9; Terre Haute, Dec. 12; St. Louis, Dec. 13, 14; Cincinnati Dec. 22, 23; Cincinnati, Jan. 5, 6; Pittsburgh, Jan. 9; Columbus, Jan. 10; Cincinnati, Jan. 19, 20; Dayton, Jan. 23; Hamilton, Jan. 24; Cincinnati, Jan. 28.

Gamble Concert Company—Amherst, Mass., Dec. 9; Dubois, Pa., Dec. 14; McKeesport, Pa., Dec. 16.

Flonsaley Quartet—Carnegie Lyceum, New York, Jan. 8.

Handel & Haydn Society—Boston, Dec. 17 and 18.

Jacobs Quartet, Max—Hotel Astor, New York, Dec. 19.

Kneisel Quartet—New York, Dec. 12; Newark, Dec. 14; Poughkeepsie, Dec. 15.

Le Brunn Grand Opera Company—East Stroudsburg, Pa., Dec. 9; Williamsport, Pa., Dec. 11; Bradford, Pa., Dec. 12; Warren, Dec. 13; Punxsutawney, Dec. 14; Butler, Dec. 15; Sewickley, Dec. 18; Wilkesburg, Dec. 19; Uniontown, Dec. 21.

MacDowell Chorus—New York, Dec. 11; Newark, N. J., Dec. 13; New York, Dec. 21, 22.

Mannes Sonata Recitals—Boston, Dec. 14; Belasco Theater, New York, Dec. 17 and Jan. 14.

Minneapolis Symphony Orchestra—Minneapolis, Dec. 15, 29 and 31.

Musical Art Society—Carnegie Hall, Dec. 19.

New York Symphony Orchestra—New York, Dec. 10; Brooklyn, Dec. 17; Newark, Dec. 25; Century Theater, New York, Dec. 31.

New York Philharmonic Orchestra—Carnegie Hall, New York, Dec. 10; Newark, Dec. 13; Carnegie Hall, New York, Dec. 14, 15, 17, 21, 22, 28 and 29.

Oratorio Society of New York—Carnegie Hall, New York, Dec. 27 and 29.

Philadelphia Orchestra—Philadelphia, Dec. 9, 15, 16, 22, 23, 29, 30.

Philharmonic Trio—Brooklyn, Dec. 16.

People's Symphony Orchestra—Carnegie Hall, New York, Dec. 24.

Rubinstein Club—New York (Waldorf-Astoria), Dec. 9.

Russian Symphony Orchestra—Carnegie Hall, New York, Dec. 14.

Sousa's Band—New York Hippodrome, Dec. 10.

St. Louis Symphony Orchestra—St. Louis, Dec. 8, 9, 29 and 30.

St. Paul Symphony Orchestra—St. Paul, Dec. 12 and 26.

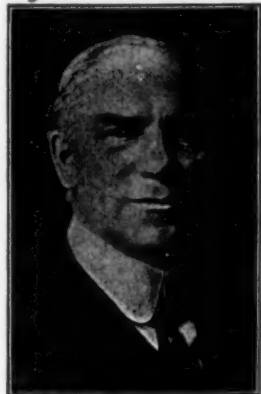
Tollefsen Trio—Carnegie Lyceum, New York, Jan. 30.

Thomas Orchestra—Chicago, Dec. 9; New York City (Carnegie Hall), Dec. 13; Chicago, Dec. 15, 16, 22, 23, 29, 30.

Young People's Symphony Orchestra—Carnegie Hall, New York, Dec. 16.

DAVID BISPHAM ATTRIBUTES MUCH OF HIS SUCCESS TO FAITH IN CHRISTIAN SCIENCE

THAT David Bispham is in better health and fresher voice than for many a year past the baritone attributes to Christian Science. He believes in "Mind over Matter." A younger artist wrote after his recent Carnegie Hall concert, "He was, most assuredly, an intellectual treat, and I, as an humble follower in his footsteps, profited greatly by it." A celebrated singing teacher called the afternoon "A complete artistic event," and said that Mr. Bispham's voice "responded on every tone throughout the whole house, and every letter of every word was perfect to the listener. Bispham is simply the example for those who believe in the value of the English language in Opera and in Song."



David Bispham

The president of a celebrated musical institution declared that Mr. Bispham's work "revealed again his position as the most

perfect demonstrator of the art of singing in this country," while a well-known critic from England exclaimed after hearing him: "How beautifully he sang yesterday! His voice was better than ever, and his diction wonderful! One hears every word he sings without any effort at all. His occasional gestures, too, so just right—never a bit too much and not one single trick or mannerism. Bispham ought to be cinematographed as he is singing, so that a permanent record might be kept to show the perfect concert manner, as a lesson to all students and artists."

Mr. Bispham is now on his tour of the Southern States and the Pacific Coast and will probably exceed his last record of 41,000 miles in the season. But it is a self-imposed task, and he loves it so long as it is good for the cause. That he does a great work for the Art of Song and for our Language in America is conceded by all, and that his audiences are enthusiastic over his singing and reciting to music is known to hundreds of thousands of the best minds throughout the country. The suggestion of acting in his work causes all who hear him (especially those who are familiar with his operatic impersonations) to say that when he chooses he can at any time fill the place left vacant on the dramatic stage by the death of Richard Mansfield.

HANS KRONOLD'S MANY CONCERT APPEARANCES

'Cellist a Popular Soloist with Musical, Social and Educational Organizations of New York

Among the November engagements of Hans Kronold, the 'cellist, were numerous appearances in New York and its suburbs. He gave a successful concert for the benefit of the Lutheran Hospital at the Hotel Astor, on November 6, and on November 8, played for society at the Mervin wedding. Following a musicale for the Home for Crippled Children on November 10, he won the gratitude the next day of the members of the German Press Club of New York, of whose jubilee celebration he was the principal attraction. At Orange, N. J., on the 14th, before the Women's Club, he was recalled six times after his group of Russian compositions, and the management of this concert was so impressed that it was decided to have the program repeated in various cities.

A series of educational concerts in New York occupied Mr. Kronold, on the 18th and 19th, and on the 23rd, he played at the second concert of the Arlington Choral Society, in Arlington, N. J., repeating the success which he had scored at the first concert of the same organization.

On December 8 Mr. Kronold conducts an orchestra at the reception given by the Canadian Club, when the British Ambassador and other men of high rank will be present. He will be the soloist at the first concert given by the Washington Philharmonic Orchestra at the Belasco Theater in Washington on December 10, and will play with orchestra the Concert-Stück, by Max Bruch, and the fantasia by Servais, "Le Desir." On December 15 Mr. Kronold will play in Newburgh, N. Y.; on the 17th, at the Brooklyn Academy of Music in a concert with Mme. Rappold. The Arion Singing Society will also appear at this concert.

For December 18, Mr. Kronold has been engaged to conduct an orchestra at the reception to be given to Andrew Carnegie at the Engineers' Club in New York, and he will also play several 'cello solos on this occasion. He has just made arrangements to appear before the Rubinstein and Mozart Clubs of New York.

Mr. Kronold announces his 'cello recital for March 11, and his composition recital for March 18 at Carnegie Chamber Music Hall. The four programs to be given at the Plaza Hotel in January and February for the benefit of the Crippled Children's Home are under the direction of Mr. Kronold, and the New York Symphony, Pasquale Amato, of the Metropolitan Opera, Mr. Kronold and several other prominent artists will appear.

Jessie Marshall in Several Concerts

Jessie Marshall, soprano, has, during the past month, under the management of Marc Lagen, been heard in several concerts and recitals. In a recital in Wissner Hall, Newark, Miss Marshall sang a group of songs which won a hearty response from the audience. She was also the soloist at the performance of Mendelssohn's "Athalie," by the Memorial

Choir under the direction of Louis Arthur Russell in the same city on November 26. She is engaged by the Oratorio Society of Newark for their opening concert on December 6, in the Symphony Auditorium, at which concert Horatio Parker's "A Star Song" will be given. Early in January she will appear in a recital of American works in Newark and New York.

HORATIO CONNELL'S SUCCESS

Baritone Wins Distinguished Honor in Wolf-Ferrari Oratorio

Horatio Connell, baritone, was one of the soloists with the Milwaukee Music Society on November 20 in Wolf-Ferrari's "The New Life." This important work has not been given a great number of times in America and the engagement of Mr. Connell for this rendition is a compliment to his ability. The baritone rôle is a most difficult and exacting part and is the most important solo feature of the entire work. Mr. Connell's success was such that he has been engaged for a recital in Milwaukee in March. The work was given in the Pabst Theater with the Theodore Thomas Orchestra.

The comments concerning Mr. Connell's work refer to his success in more than meeting the exacting demands of the work, the resonant quality of his voice and his dramatic singing of the recitatives. In the more legato passages and in the sustained melodic phrases he interpreted his part with artistic finish and effect. Not the least important feature of his singing was his correct enunciation, all the more remarkable in that Mr. Connell is not a German.

AT THE GRANBERRY SCHOOL

Interesting Lectures on Piano Playing at New York Institution

The lectures at the Granberry Piano School, New York, for December comprise three by Mr. Granberry on December 2, 6 and 13 on "The Development of Concentration," "Outlining Lessons for Beginners and Summarizing the First Term's Work," "Exercises in Staff Notation." Dr. Elsenheimer spoke on December 16 on "Heinrich Schütz—the German Choral of the 17th Century," and on December 9 presented one of his instructive interpretation-lecture recitals. His program contained a Bach prelude, Beethoven's Six Bagatelles, op. 126, "Grillen" and "Ende vom Lied," from Schumann's Phantasietücke, a Gavotte by Raff and three numbers from Richard Strauss's op. 9, all of which he played with fine technic and tone and with much artistry.

The first lectures of the second term will be given by Mr. Granberry on "Fundamental Harmony" on December 20 and by Dr. Elsenheimer's lecture on December 23 on "Traditional Melodies and Christmas Carols," assisted by Edna Patterson, contralto.

Mother: "What do you think you will make out of my daughter's talent?"

Professor (absent-mindedly): "About half a guinea a lesson, if the piano holds out."—Tit-Bits.

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